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## THE ALLIED ARTS<sup>1</sup>

WITH SPECIAL REFERENCE TO THE DEVELOPMENT OF THE CRAFTS

BY RALPH ADAMS CRAM

Fellow, American Institute of Architects

IN THE years to come, when the history of these United States is written, and I hope, at a time when we shall have recovered a more just sense of comparative values, I think the stress may very possibly be laid not so much on our amazing industrial development, our scientific achievements, our colossal wealth, as on the astonishing and quite unanticipated development of architecture in the last quarter of the nineteenth century and the first quarter of the twentieth. Some of us hoped for it when, years ago, our interests turned to architecture and we found ourselves involved in its practice. There were evidences even then of a possible, indeed a probable recrudescence. I think none of us, even the most sanguine (amongst whom I include myself), ever envisaged such an astonishing growth, development and blossoming of the great art of architecture as has taken place in these same fifty years.

There are probably comparatively few here in this hall today who, with me, can go back in clear memory to those dark days antecedent to the beginnings of architectural development. I mean the period (I do not claim that I can cover it all in personal recollection) that lasted from 1825 to 1875—fifty years of the blackest tragedy, the deepest degradation that the art of architecture had ever known in any land and at any time.

I have always been criticized for the things

that I write and the things that I say because before I get down to my subject it is said that I begin with the creation of the world and so come down to modern times, and then the space allotted to me for speaking has disappeared. I have tried to make this review as brief as possible.

I need not remind any of you here that always in the history of the development of the culture of man beauty has been a reality, a prepossession, a pre-occupation; an object and a passion, and that beauty, expressing itself through all the arts, has been the invariable accompaniment of that development, whether upward or downward, of that civilization. Never in history had art become a degraded, a degenerate thing. It had failed from time to time. There have been moments of supreme achievement in each of the arts. There have been more brilliant moments when all of the arts seemed to soar together, and then they would break down, little by little, until they had almost reached the vanishing point.

Now in this famous era to which I refer there are two events which stand out—the election of Andrew Jackson to the Presidency and the Centennial in Philadelphia. It was an era, as I say, which cannot quite be described in its artistic degradation. It can only be surveyed with amazement and, for some of us, with a sense of humor. Then about 1880 something happened—two great

<sup>1</sup> Address made at the 18th Annual Convention, The American Federation of Arts, Boston, May 18–20, 1927.

figures came into architecture more or less simultaneously, quite different in their personality—Richardson and McKim—and each brought to this art a new quality of vitality and power that, merging, finally formed the energizing force that has now flowered in this astonishing manifestation of vigor and of beauty.

At any time in the past a thing like this—the growth of a great art, the achievement of supremacy out of darkness and degradation—would have meant the voicing, or rather the manifesting to man, of an inherent change, a great vitality in the life of the people as a whole. It always was that way. You never will find in the past any great art that was not the expression of an interior greatness in society, and yet I think we must have doubts as to whether the same will follow, or did follow, in this particular instance.

You may think I assume too much for my own profession, but I think it is demonstrable that this astonishing development was one not demanded by society as a whole. It was not a thing which grew out of a corresponding development of interior culture in the community; it was not a supply answering to a demand. It was the conscious effort of the architects of America bound that this degradation should no longer continue. I am not sure that it *was* conscious. But this vitality that I speak of *was* working amongst those who were practicing architecture and perhaps unconsciously they were going forward to produce this amazing result that confronts us at the present time.

Now whether an art like this, whether a beauty so imposed from outside upon a reluctant civilization, can last, is not a question to be discussed today, though it is a question of extreme interest and of equal moment. In this very wonderful development of architecture that art has stood very largely alone, and that is the subject that I want to take up this morning. My subject really ought to have been described as "The Allied Arts in Their Relation to Architecture."

For a time this progress of architectural development was an isolated phenomenon; nothing corresponding to it was showing itself in the so-called major arts of painting and sculpture, at all events, in so far as those were related to architecture.

In what I say today, if I say things that

may seem offensive to followers and practitioners of other arts, let it be remembered that I am not speaking of painting and sculpture as independent arts; I am speaking of all the other arts as allies of architecture and contributors to architecture. I am speaking only of the arts today as they relate themselves to architecture.

After a time, after architecture had struggled along without the assistance or the co-operation of the industrial or any of the allied arts, there came a new and equally sudden development, first of all in the industrial arts. To a very great extent these were fostered by the architects themselves. In some cases they were spontaneous, but I think, even though the inception was original with the several craftsmen, I think it really was the sympathetic support that was given by the architects to those craftsmen that made it possible for them to work out in completeness their own aspirations and ambitions.

It was very natural that architects should have done that, that they should have taken that attitude with regard to these arts, for they knew, as everyone should know, that architecture without the cooperation of all the other arts is a dead thing. Architecture without the assistance of painting and sculpture and all the allied arts is a purely artificial, almost a mechanical thing. I know of only two great buildings in the world—if we may call them buildings—where the assistance of the other arts has not been brought into play, and these are the Pyramid of Cheops and the Washington Monument. These are noble structures, but as supremely expressive works of architecture they leave something to be desired. And yet the architects of this era from 1825, to let us say, 1895, were almost in the position of those who built the Washington Monument and the Pyramid of Cheops. They had to depend solely on their architecture without any outside assistance.

I suppose that the greatest work of art that man has ever produced is a great mediæval cathedral of the fifteenth century during a pontifical high mass. Then and there all the arts that man has ever used for his own refreshment, for his own expression to others, are brought together in the most intimate relationship and given a content more lofty and more exalting than happens



in the case of any other work of art recorded in history. Consider how there is, in the first place, the great organic framework of the building—one of the most highly articulated, the most perfectly balanced creations man has ever brought into being. And over that fabric is spread the beautiful embroidery of stone sculpture and of painting. Into the windows goes that perhaps greatest of the aids of the church builder—the art that was created by Christianity, one of the few that it created for its own use—stained glass. In this great cathedral we have all the marvels of wood carving and mosaics, of metal work, of embroidery; every conceivable art comes together there in that place and is given unity; and then the whole thing is given the breath of life, the very spirit, the Holy Spirit, through music which is the vitalizing force, which gives life to the whole; and above all, that spiritual content that comes from worship—a Divine Presence which never before had been realized or achieved.

Now there is a great work of art which is not architecture alone. It is architecture and every other art brought into play and given such vigor as art had never possessed and has never possessed since.

An architect has really to be more than an architect. Perhaps his chief characteristic is that of a coordinator. He must not only design the building but he must act as the agency which searches out, supports, brings together and unites in perfect consistency all the other arts. That is perhaps his highest function. As I say, the architects all felt this in the beginning, and they gave every support that was possible to these craftsmen who were only too eager to work with them in their monumental labors.

It is perfectly natural that this recrudescence of power in the allied arts should have first shown itself in what we call the industrial arts, or the crafts. (They are all arts; I refuse to draw any line of demarcation between what used to be known as the fine arts and the others—between painting, sculpture and architecture on the one hand and all the other arts on the other. They are all arts; they all perform the same function, but for me there is no difference either in potency or in dignity between, we will say, architecture and wood carving, or sculpture or painting or any of the other arts).



WICKLIFFE

BY LEO FRIEDLANDER

FACADE OF EPWORTH EUCLID M. E. CHURCH,  
CLEVELAND, OHIO



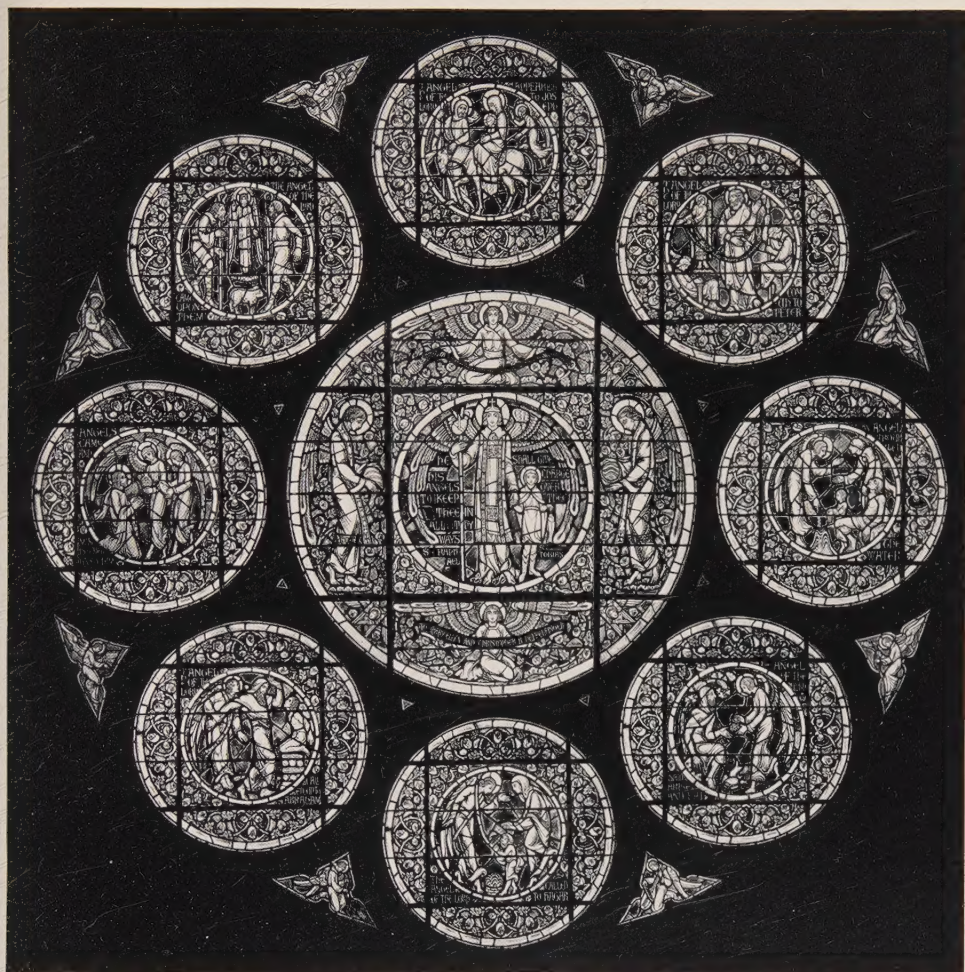
And so in the early days when we architects were struggling to find what we could to help us out, we were refreshed when such men as—I know other names, but that of Mr. Kirchmayer comes first—revealed to us the possibilities of actual sculpture in wood as had been utterly unknown, not only for the whole period of American civilization but really for a hundred years prior to that. In metal work there was Samuel Yellin, and in stained glass there were so many that it would be invidious for me to give their names; but there are (to indicate to you what an astonishing development there has been in that one art alone) at least five different studios here in Boston alone that are producing stained glass which is not only in many instances superior to what is being produced elsewhere but in many respects is worthy to be placed on a level with that of the great products of other days. We know what has been done in ceramics, in tiles by Henry Mercer; the embroidery that has been worked by nuns and other individuals; all these different arts are showing themselves with a new vitality, and this is a most encouraging thing to those who envisage a new future for our own culture and our own civilization.

Let me speak frankly about two of the other great arts—painting and sculpture. I am in no sense criticizing the work that is done outside of the scope of architecture. We all know that we could call names like Sargent and Saint-Gaudens, to speak only of those who have given the arts of sculpture and of painting, not only in this country but in the world, a new honor and a new distinction. But there is a difference between these two arts when they work independently and when they ally themselves with architecture. Speaking from my point of view, they had many opportunities for doing ecclesiastical work which they would not seize. The artists—painters and sculptors—have not, generally speaking, been willing to direct their art to be of assistance to the architect, or to indicate for one moment that they are ready to cooperate with the architect. There are one or two outstanding cases in this country of those now living who have made efforts to make their art of painting, of sculpture, a part of the greater art of which architecture, also, is only a part; but they are few and far between.

We no longer need to search for our craftsmen except in one direction—that of stone carving. We no longer have to search for our craftsmen in these other art crafts, but we are searching and searching almost vainly for the sculptor and the painter who is sympathetic with religious architecture and can understand those qualities which must be expressed through his art when it comes into the service of religion and are disposed, not to impose themselves upon the architect, but to cooperate with him. Those men are almost not to be found, and it is a very melancholy fact for the architect. We have almost unlimited opportunities. We architects who build churches have so many opportunities for the painter or the sculptor who will work with us as the painters and the sculptors of the past worked with the master builders who had in charge the construction of the cathedrals and churches of the early Christian era. I suppose that, in the last two months and in the coming four, my office alone has, or will, let contracts for stained glass amounting to \$750,000. That is quite a lot of work for one of the allied arts. We have not the same opportunities in the use of painting, but we have in sculpture. In the great New York Cathedral alone the sculptural work will be so extensive that it will amount to a million dollars perhaps in cost—so much that I don't dare to think about it.

People don't realize, the schools don't realize, the artists don't realize that one of the great activities in architecture is the building of churches, and because they don't is one of the reasons why we architects search in vain for the cooperation we desire. It is not surprising that this attitude should be maintained on the part of those arts because it is a melancholy fact, but it *is* a fact, that the schools of architecture and painting and sculpture are apparently densely and absolutely ignorant of the fact that there is any such thing in the world as religion or that it ever expresses itself in visible form. It is astonishing, but I know what I am talking about because I was head of a school of architecture for seven years. Ten years ago I do not think you would have found a single problem given out in any school which dealt with religious architecture, no training whatsoever along that line; and yet, in spite of that ignorance on the part of the schools,





ROSE WINDOW—"GUARDIAN ANGELS." DESIGNED BY CHARLES J. CONNICK  
WESTMINSTER PRESBYTERIAN CHURCH, MINNEAPOLIS, MINN.

see what has happened in the case of architecture.

When I assumed the practice of architecture in 1889 I don't suppose there were five architects in America who could do really creditable ecclesiastical work. How many are there now? Forty or fifty. I don't know where they have all come from; they did not all come from the schools. I suppose that, like Topsy, they "just grewed." But they are here, and it is a thing over which one can exult that, in spite of the ignorance of the schools, there should be so many men in this country who are doing such noble work.

Why should not the same thing hold in the case of the painter and the sculptor? It is true that there are a few exceptions. I was at the Fogg Museum a few days ago and saw something of the instruction there, which was encouraging to me. I believe that hereafter there will be a greater realization of religion as a thing that has to express itself in art; I believe that the movement has begun. Push it along. Let the painters and the sculptors realize that there is this great field for them. They will do nothing unless they are sympathetic with the object of that work, but perhaps that also will come, many miracles have been worked.





DOUBLE OAK DOOR FOR CRYPT CHAPEL, CRANBROOK CHURCH

DESIGNED AND CARVED BY JOHN KIRCHMAYER

GEORGE G. BOOTH, ESQ., DONOR

Art is not only an expression of the best that is in any individual or any people or any time; it is also an actual energizing force, and if we had enough beauty, if we could use beauty as the test of values, if we could regard it as a reality in life, if we could look on the arts as something more than the amenities of society, I believe that the power

of that beauty expressing itself through the arts would be a greater engine for the development of culture than any other force that is operating in society at the present time.

And now something about stone carving. That is another hard subject—hard, but the problem, I trust, is workable. We have



those like Mr. Kirchmayer and his disciples and followers who know what wood-carving is and we can get it, but we cannot get it in stone. We can get good craftsmanship, but that is as far as it goes. There are no originators of designs among stone cutters; all of the original thinking must be done by the architect. In the past, in the old past, when the arts were vital, energizing forces in society, the architect had very little to do—a delightful time. He acted as the inspirer and the coordinator; but do you think that one of the master builders of France or Spain or England during the Middle Ages had an office where they paid fifty dollars a week to draftsmen who made charcoal drawings and details of sculpture ornament? All the architectural carving, the capitals, etc., all this wealth of beauty that you find in the cathedrals was not only carved by the stone cutter but was designed by him. Now I don't think there is one stone cutter in this country, or any other, who could go to work and conceive and carve a capital that would be acceptable for a moment. Now and then they will do beautiful work in point of technique. We have had marvellous technical work done on the New York Cathedral—some of the best, I think, of modern times—but it is simply the work of extremely clever stone cutters; the designs all have to be made in our office.

The artist must be the cooperator with the architect. The stone cutter ought to originate his capital as much as the painter originates his scheme for a wall painting, or the sculptor for his statue. I expect we are not going to get this, because the line of demarcation between the economic and industrial conditions of today and those of the Middle Ages is so deep that it forms an impossible crevasse. Between the guild system of the Middle Ages and the trades union of today there is no conceivable resemblance; their objects are different, their methods are different, their results are different. And, until we can get back to some such system as that of the guilds with their apprentices and their master workmen, I think the possibilities of our obtaining such work in stone carving as I spoke of are absolutely nil.

We must remember that back of all that I say at this time concerning art and the methods of obtaining good and great art lies a problem that is far bigger than one of in-

struction or education; it is the problem of making over an industrial and a cultural system. Right here we get at the root of the whole thing. We can do much, but we cannot do all. What we do may not have issue in continuity and constant advance, but in order that it may continue developing and reaching ever and ever higher planes there must come that social, that industrial, that economic reformation of which I speak. You see, the fact does remain that the instinctive sense of beauty, the passion for expressing all these higher aspirations of man and his society through the forms of art, which is merely absolute beauty put into visible form—that instinctive feeling is no longer a part of the make-up of society; it is gone. Something snapped about 1825 or 1828, and this instinctive sense of beauty that had slowly died away little by little from the time of the Renaissance and the Reformation and the consequent social and political revolutions, practically disappeared out of life, and hence this gap of fifty years of complete poverty, in point of art and in point of beauty has intervened. Whether or not that is to come back to society I don't know. I believe the greatest force that would work toward the bringing back of a sense of beauty would be beauty itself. That beauty recognized, accepted and followed can transform an economic system is probably not true; it can do much; it cannot wholly revolutionize a whole system which has become not only fixed but dominant and supremely triumphant, but at the moment of its apparent victory the threats show themselves on all sides of a challenge of the very principles upon which it has established its régime.

In a way the architect has been to blame for the condition of which I speak, because not all have realized how helpless they are as architects without the aid of the other arts and crafts; they have been content with their own art. Many have taken a different position. That is why there has been this remarkable development, but the architect must for the future, if he does not now, realize that it is for him to search out the painters and sculptors and the art craftsmen to enlist them in cooperation with himself; give them such inspiration as he can; give to them and they will pay it back tenfold.

As I came into the hall this morning I was



told that it was said in New York that for the future the artist must depend for his support entirely on industrial forces. I reject that statement with cursing and swearing. I will say this, furthermore: the moment any artist puts himself in the hands of and at the orders of industrialism then he is damned eternally. I have never heard a more pernicious, a more pestilential heresy than that.

You may think that what I am going to say now is an equal heresy—the artist of every category must, or should, look for his support now to the architect; and if the architect cannot play that part, if he cannot recognize the weakness of his own art without the aid of these other artists, if he cannot call in the other arts with absolute equality, then he will have failed of his principal function in society today.

It all comes down to the reunion of the arts; that is the one thing that I would give as the rallying cry for the future. Let the artists cease to consider themselves as absolute individuals; let them realize that art is a thing infinitely greater than any one art. Art is so large that each may come in and take part in its creation, in the creation of one of the greatest forces—next to religion—in the world.

We need not more art museums where beautiful things are taken from their natural habitats and put up in vast quantities on flat walls under top-light; not more schools where we make chalk drawings of plaster casts and follow out some strange and wonderful schemes of color composition; not more art museums or more schools, but the sense of cooperation and of unity and of working together and of the spirit that strives today, through architecture, for the advancement of every one of the other arts. And in the end this will mean more for the artist than merely relying for his patronage upon the wealth of a factory head for a portrait of a deceased aunt or a bust of a lamented chauffeur.

I have sometimes thought that if I had a hundred million dollars I should like to see, let us say in the beautiful grounds surrounding the Washington Cathedral the building up of a great communal center of all the arts—workshops and studios not only for wood-carvers and masters of stone carving, tile makers, embroiderers and stained glass

artists, but for painters and sculptors as well, where in that beautiful environment and with the inspiration of a great building rising in their midst, there would be gathered together students who would there be given real experience in the production of real art—not student art, not school art, but workshop art. Always in the past, in the Middle Ages, the architect did not have an office but a workshop; the painter did not have a studio but a workshop; he was a craftsman and a technician just as much as the architect or the builder or the engineer. If there were someone in the country with the vision to see what might be produced in that way, I believe that within the walls that are contemplated for this great cathedral—battlemented and towered walls to surround the whole eighty-acre area, I believe that there might be reared in that cathedral close a walled town of the arts, of the arts expressing themselves naturally and vitally and beautifully. I can see no other way different from the method we are following, of extending our cultural development better than that. I wish I might live to see something of the kind come into existence.

I believe there is something in that idea. It is so hard now, in an environment of incomparable ugliness, to produce beauty. The environment does count, the environment and the inspiration of a spiritual ideal and a localized spiritual energy. I give you that dream, that vision, as my sole contribution to the solution of this problem, leaving it with you for your consideration, your meditation, your prayers, and, I trust, your accomplishment.

AT THE conclusion of Mr. Cram's address Mr. John Kirchmayer, who has produced much beautiful carving for churches designed by Mr. Cram and others, at one time an Oberammergau player, for many years a master craftsman, an artist, arose and said:

"With all deference to Mr. Cram's opinion I do not exactly believe that the architects are quite as important as he has made them out to be. I think that art grows out of a great deal more than the architects, that it comes from the heart of the artist. You have seen the beautiful buildings by Christopher Wren. He was a wonderful archi-



tect, but his buildings would not look very good if it were not for the carving of Grindling Gibbons. Gibbons embroidered in his carving; his embroideries made Sir Christo-

pher Wren's buildings beautiful. He is perhaps the only carver that has ever been able to do that. He had the inspiration, the vision; he was an artist. So is art born."



CIBORIUM IN SILVER GILT BY GEORGE E. GERMER; ALTAR CROSS AND CANDLESTICKS IN SILVER GILT, DESIGNED BY ERNEST T. JAGO, GOODHUE ASSOCIATES, EXECUTED BY ARTHUR J. STONE FOR GEORGE G. BOOTH, ESQ., DETROIT





FIGURE BY COWAN POTTERY. BOWL AND VASE BY ARTHUR E. BAGGS

## THE HANDICRAFTS<sup>1</sup>

BY FRANK GARDINER HALE, MASTER CRAFTSMAN

**T**HAT THE machine has come to stay I do not question, but that its products will never rival, or even equal the quality of the hand-made object I am equally certain.

Unlike the machine, the craftsman is producing quality; the machine gives us quantity but seldom quality. One of the best examples of lasting quality produced by the craftsman is to be found in the wonderful bedspreads and hand-woven sheets, pillow-cases and coverlets which many of us have inherited from our grandmothers and great-grandmothers—objects woven with love and skill, which today are more beautiful than when they were first woven and are things we prize very highly. How many of us are going to hand down to our children, and they in turn to theirs, linens and sheets

turned out by machinery and sold in our department stores? I think we shall be lucky if they last a year or two.

Does anyone for one moment believe that books of today, bound by machinery, will last through the years that have honored the products of the old binders?

Wood-carving machines today turn out, with unerring regularity and speed, pieces of carved furniture that have a similarity one to the other, and the factories I find are sometimes placarded, "Standard Furniture Company." To me that sign tells the whole story of furniture turned out in quantities, with every bureau and chair the exact counterpart of the thousands which have been turned out for months and years. It is a nauseating thought. No wood-carving

<sup>1</sup>An address delivered at the 18th Annual Convention of The American Federation of Arts, Boston, Mass., May 18-20, 1927.





SPANISH GALLEON. PAINTED LIMOGES  
ENAMEL BY FRANK GARDINER HALE

machine has ever approached the surfacings and quality which the trained craftsman imparts to his products, and, I feel sure, never will.

The machine produces at a much lower cost than the craftsman and gives to the poor man an expensive looking piece of furniture at a nominal price. Handmade objects *must* cost more; they are more expensive to produce. I admit that the craftsman must not expect riches to pour into his coffers but must be contented with having produced something made lovingly and skillfully with hands and mind trained through years of study to acquaint himself with a knowledge of design—the possibilities as well as the limitations of the materials used, and with having made something better than the machine can ever produce.

The makers and users of the machine have certainly flattered the craftsman, for they are constantly striving to imitate and equal handmade objects and their quality. And the standard of design and workmanship has improved in recent years because of the craft movement. The greatest trade silver-smiths in this country constantly advertise their wares as the product of a master craftsman and expect it to bring them higher prices and a more ready sale.

A printing machine run and controlled by a craftsman produces much more interesting work than one run by a mechanic. A craftsman is a skilled mechanic, whereas a pressman is a man who has charge of a printing press, and the difference is a great one—that of skill. Even a printing press needs the guiding genius of a human mind, otherwise we get merely printed matter.

With the advent of the machine which does everything for us and is working mightily to deaden our appreciative senses, we are accepting its wonders without thought, and we are in danger of losing our vision. We are forgetting what the old guildsman and craftsman knew so well—that *the mechanical perfect is the artistic commonplace*.

The craftsman aims to express personality and individuality, not to standardize his work, and to produce, *ad nauseum*, hundreds and thousands of things each one as like the other as two peas in a pod; but he is producing that which the trained few will appreciate and want to possess. Fortunately the number of these appreciative few is being



GOLD FISH. BRILLIANT TRANSPARENT  
LIMOGES ENAMEL BY FRANK GARDINER HALE





GOLD AND SILVER PENDANT WITH AMETHYST  
AND VARI-COLORED SAPPHIRES. DESIGNED  
AND MADE BY FRANK GARDINER HALE

added to very considerably, year by year, as is evidenced by our ever-increasing sales.

Think of the treasures gathered together in our museums—the expression of the craftsmen of many ages. What would our mu-

seums be if dependent upon the products of the machine? How drab and uninteresting the galleries would be! The new wing of the Metropolitan Museum of Art certainly adds very little to the glory of the machine; but much honor to the craftsmen of the last two or three hundred years. To me it is a craft museum in the finest sense of the word, with its rooms of carved pine and oak from Massachusetts and Virginia, proportioned and built with rare skill; and downstairs the later and more elaborate mahogany period furniture, wrought by men who had a pride in their achievements and were not members of a trade union, which guaranteed them their wages regardless of the character and quality of their work.

With very few trained craftsmen in the building trade, houses are built by contractors and sold before the paint wears off and discloses all of the shams and makeshifts, and a quick turnover is accomplished.

How many of you would be willing to put from \$1,000 to \$30,000 into a ship model made by machinery? I am sure you would want a man who knew and loved boats to make your model and build into it the romance of the sea, and the lasting quality which human hands alone can impart.

To my mind, one of the great differences between the machine and the craftsman is that the machine, when once started, must finish the original pattern without a change or an idea added, whereas the craftsman, as he works, finds he can add to or take away from his original scheme and thereby make a lovelier thing. The result is the personal expression of the maker, and not a repetition of a never-ending design.

The lack of "trade-finish" is not understood by many people who look at hand-made objects, but this is personal and interesting, and these pieces put to shame the stereotyped forms and surfacings turned out by the machine. I would rather possess one chair finely made and beautifully proportioned by a real craftsman than have a dozen pressed out by machinery.

The machine has added very greatly to the wealth of our country, but I am sure that the future philosopher will weigh with greater accuracy the purchase price of this development, and will offset it with the losses to the human race—great losses, even though we are mostly unconscious of them.





WALL PAPER

DESIGNED AND EXECUTED BY THOMAS STRAHAN COMPANY

SHOWN IN TENTH ANNUAL EXHIBITION AMERICAN INDUSTRIAL ART, METROPOLITAN MUSEUM OF ART

## ART AND THE MACHINE<sup>1</sup>

BY RICHARD F. BACH

Associate in Industrial Art, Metropolitan Museum of Art

SOME of my associates warned me that, if I were called upon in discussion following Mr. Cram's paper, whatever I said was bound to be out of key. As Mr. Cram spoke I could feel gathering a wave of opinion before which my plain statement of fact was sure to go down. Yet, after the vigorous remarks of Mr. Dallin and the *cri du coeur* of Mr. Kirchmayer, I feel a little like defending Mr. Cram.

First, I wish to disarm any suspicion on your part, for I have no distinct point of view, no pet theory, no axe to grind. Mr. Cram has been accused of beginning with creation in his proof of any thesis and of ending with the Middle Ages, probably with a certain year in a certain cathedral at the precise time of high mass. On the contrary, it may be, and probably is, my own weakness

that I cannot afford to begin with creation, nor to end at a time nearly as long ago as that for our present purposes; that I prefer to deal with yesterday, today and tomorrow; that in wallowing around, so to speak, in the teeming activity of here and now I can strike in almost any direction and find both human and material things of throbbing interest and of creative effect.

But there are two items in Mr. Cram's address that seem to me most solid ground for agreement among us all. He has made it plain that there is no hierarchy of the arts. We may dispense, then, with domination and rule, elevating in their place the association of effort which achieves a splendid unity. On this score at least the industrialist, whose problem is greater than that of any artist, has never had false notions.

<sup>1</sup> An address delivered at the 18th Annual Convention of The American Federation of Arts, Boston, Mass., May 18-20, 1927.





SERVICE PLATE, DESIGNED BY FRANK GARDINER HALE; EXECUTED BY LENOX, INC.



GLASSWARE, DESIGNED BY FREDERICK CARDER; EXECUTED BY CORNING GLASS WORKS  
SHOWN IN TENTH ANNUAL EXHIBITION AMERICAN INDUSTRIAL ART, METROPOLITAN MUSEUM OF ART



Mr. Cram spoke of an economic and social revision of the arts now in process. Again it is easy to agree. Art, as a sounding-board in which the vibrations of time are recorded, amplified and truthfully reported—art is constantly being revised in terms of current opinion and presently forming ideals. At a distance, we note this more definitely in past eras of art. But in the life around us we see things but a short way beyond the ends of our noses, the radius of human vision is not great, and surface ripples engage us so fully, that heavy ground swells too readily go unnoticed. Progress, whatever it is, seems infinitesimal. It has been said that progress is but favorable change. Let us hope that there may always be periods of transition, for then we will avoid periods of stagnation. The economic and social revision of art may seem to some more marked at certain times; but we who work with the manufacturer, the designer, the commercial buyer—we know that revision is all there is, that finality remains blessedly unattainable.

It was a treat to hear Mr. Kirchmayer's exhortation of professionally superimposed design (to him, as a craftsman, that is anathema) and his defense of design that comes from the heart of the people. That same spirit is found elsewhere, too. It is found, for instance, in the things you buy and wear and use. We have heard much of the industrialist today. He is denounced on all sides as a wanton defamer of the good name of craftsmanship and of design. But it all comes to this: the difference between the craftsman's work and modern mass production is one only of degree.

Our concern is with design, and especially with that phase of it which touches the industrial arts. The industrial arts are the arts of daily utility made attractive by design. In these are brought together the two thoughts often alluded to by Victor Hugo, by William Morris, by Ruskin and many others and quickly said in the words: the beauty of use and the use of beauty. I know no better basic theme for anything these remarks might be expected to contribute to our present subject.

There are buildings other than churches, there are kinds of people other than the devoutly religious, and there are phases of the decorative arts put to secular use which are as fine and as significant as any to be found

in chapel and altar. By way of crashing contrast, consider the ornament on a lady's hat. It is a necessity of life—refute that if you can—and for some thirty million women in our country to dispense with it is out of the question, unless fashion so commands. Churches will never be made by thousands, nor shall we own one; ornaments for ladies' hats must be made by hundreds of thousands and all do own one, if not more. It is the making of the myriad that brings the one within reach of any individual user.

There is a difference between industrialism and industry. Industry is permanent, the same now as it was in 1250 or in 450 B.C. Industrialism is a passing phase, a kind of devil in the honest work of industry and one which reason and the growth of public taste will exorcise. The industry of craftsmen and the industry of factories have but one end in view when honestly developed, and that is to bring the best design, in the shortest time, at the lowest price, to the largest number. That, to be sure, is a democratic ideal.

The idea that the touch of hand sanctifies material and mechanical contact degrades design is among the tenets of parlor theorists whom the last fifty years and more have passed by. The industrial arts, to be humanly successful, fall heir to a certain portion of that buncombe which seems to be humanly necessary. To consider the machine an enemy of the craftsman is to consider the effort of the last century wasted. Let aesthetes remember that the machine was brought into existence for but one purpose, namely, to save man's energy. It was not devised to do man's thinking. The craftsman may well use—and, if he is wise, does use—the machine to work for him, thus releasing time and energy to apply to design.

Though organized in complex manner, as demanded by great volume and rapid production, mass manufacture does just that; it has become the craftsman of today, in one sense (though not as thoroughly, perhaps, as the craftsman was the factory of long ago), and its greatest task is to provide good design for us all, as craftsmen did before they failed in their responsibility about the middle of the nineteenth century.

It is so easy to rely upon the expert—and to do this is one of our great failings today—





TABLE, DESIGNED BY D. S. O'MEARA; EXECUTED BY JOHN HELMSKY  
SILVER DESIGNED BY ERIK MAGNUSSEN; EXECUTED BY GORHAM MANUFACTURING CO.

that we forget our own power in relation to design. Though the professional may be expert and may be engaged by us as interpreter and mouthpiece, this does not cancel or replace our own reactions. We all have instinctive preferences which may not be vicariously exercised, and many of us have been wise enough to train these aptitudes into a semblance of taste. The mind trained to appreciate is a touchstone for the professional designer and producer; they must see through our eyes.

In many stores we buy things of use that fall in the class of the industrial arts. They are essentials of daily life. Every purchase is an expression of opinion concerning design. The value of that opinion depends upon the degree of judgment of the mind controlling the purchase. Improve taste and every purchase will be better; the store must carry better design; the manufacturer must produce better design. All live by what they buy or sell; the ultimate consumer has the whiphand, but he must flick his whip skillfully, not merely crack it to make a noise. To purchase unwisely is to express your willingness to conspire against yourself.

There is no reason to back the statement that volume manufacture thrives on poor design, nor yet that mass production makes design poor. Mass production is a matter of volume, of number, of items, of units; it places no limit upon character, kind or

calibre. Would you wear a poorly designed shoe or piece of costume jewelry? Would you buy poorly designed curtains or silver? These are all quantity-made; if they were not, most of us here could not afford them at all.

Make the test model well; let that be the best design possible under the conditions—there never was a good design which was not hampered (and helped) by “under the conditions”—and then duplicate it to the point of saturation. The public, you and I, will say when we have had enough; for there is a limit to the number of anything we can use or to the number of similar items we are willing to see or live with.

It comes finally to this: a trained public taste is its own best safeguard. To train public taste takes time, so various agencies have set to work to aid the public, the designer, the manufacturer and the seller of merchandise that falls in the category of the industrial arts. We here are fully aware of the work of the American Federation of Arts. Consider also the special significance of the current work of museums, notably that of the Metropolitan Museum of Art in its encouragement of the laboratory use of its collections by designers and manufacturers, its study rooms in various departments, its exhibitions of current work in many industries, its study hours in design specially developed to aid buyers, salespersons, home-

makers, not as drawing classes, but as demonstrations in terms of old and modern objects of industrial art.

The museum of art is the museum of the ideal, we may say, of your potential preferences; there you learn. The store is the museum of the real, we may say, of your actual preferences; there you buy for use. Let us learn in the one, establish the ideal in our minds, then buy from the other and test our purchases thereby. In this way we

improve the standard of the home, the store, the factory. It is my finding that we, the public, are as much at fault as either manufacturer or dealer, if poor design is offered for sale. And it is my conviction that we, the public, are bringing a new day to pass in the industrial arts; for with the aid of museums and schools, of the periodical press and of associations like this Federation, we are coming to that well-founded judgment of design which is the mainspring of taste.

## THE DEVELOPMENT OF THE INDUSTRIAL ARTS<sup>1</sup>

BY CHARLES R. RICHARDS

Director of Industrial Art, General Education Board

YOU HAVE had the privilege this morning of listening to a great architect and have shared with him a beautiful dream. But there are many dreams in these modern days. Some of them look to the past and some to the future. If it had not been for the last two speakers, I should feel that it was blasphemy for one who believes in the possibilities of the machine to speak to you.

The building crafts, it seems to me, are pretty well assured as to their future; they have the architects to look out for them; they do not need many artist workmen, and as long as they have the ministering care of the architects there are going to be craftsmen in the building trade.

But there is another field where the need is very great and where the craftsman has no high priest to minister to his needs. These are the craftsmen in the industries that supply our household needs and supply our personal needs. Although 99 per cent of the good things, the beautiful things that we may hope for, must come from quantity production, we still need the craftsman. We need the artist-craftsman. It seems to me that these two terms should not be separated. The craftsman who is merely skilled in technique is not what we need. A man who simply has skill is pathetic; he simply reproduces the art of another time. We need the artist-craftsman very much, the

person who has the skill to produce, and the artistic sensitiveness to create new forms of beauty. The craftsman in these days should occupy the place of the poet, while the manufacturer represents the prose creations in the field of industrial art. The craftsman should be a person of imagination and should bring us, out of his imagination, new forms of beauty. He can experiment, he can do many things, but it seems to me, as one looks back over the past year, that the creations of Mr. Green of the Stehli Silk Company, of Mr. Ralph Barton and other designers of Cheney Brothers in machine-printed silks for women's wear represent far more poetry than all that the craftsmen of the country have produced.

But we do need the craftsmen; you and I need the craftsmen to minister to our individual needs. We need them, also, for their reaction on the machine. We suffer very much along these lines, as compared with Europe. Europe, with its severer terms of living, has an abundance of true artist-craftsmen—people who are big enough in stature even to develop new techniques. And their creations react on the machine and educate the people as a whole. We need more of that kind of person.

Here in Boston there is probably the most serious and most successful conservation of the craftsman, of the true craftsman, of any

<sup>1</sup> An informal address delivered at the 18th Annual Convention of The American Federation of Arts, Boston, Mass., May 18-20, 1927.



place in the country, through the work of the Boston Society of Arts and Crafts, which has been conducted so wisely and so courageously.

There are some things in this direction that can be done by concerted effort. One of the things that would be helpful would be to bring to this country each year a collection of the best in European crafts and join to it what we have of the very best of our own, and then send such a collection about the country among the museums. In that way we could get an idea of where we stand in this matter of design and craftsmanship. Such travelling collections would bring us an education of great value, not only in regard to what is being done abroad but in regard to our own designers and craftsmen. That is one of the possibilities of concerted action that I hope will come.<sup>2</sup>

We cannot look to the schools for craftsmen; they are not trained in the schools; they are trained in the workshops of master workers, master craftsmen.

It has been suggested that I speak of the new department of the General Education Board. There is nothing to speak of in regard to that except to state here that I hope that this work that has been entrusted to me may prove a helpful influence in what we are all interested in and devoted to—that is, the advancement of the standards of artistic production in America.

**T**HE presiding officer at this notable session was Frederic Allen Whiting, Director of the Cleveland Museum of Art, and for many years Secretary of the Boston Society of Arts and Crafts. During the course of the meeting, and bringing it to fitting conclusion, he made the following remarks:

"In connection with these two addresses that we have last heard I think it is perhaps interesting to think of this fact—that the words "quantity production" are ordinarily used to refer to work which is manufactured in large quantities, and yet the word "manufacture" means handmade;

thus the use of the word has been entirely reversed.

"When in 1900 I took up my work with the Arts and Crafts Society here there was one word—one name of a place, which seemed to us to unite everything that was bad in the productive world, and that was the name Grand Rapids. Everything that was just as bad as it could be in the taking over of the industrial arts by manufacturers was embodied in the production in Grand Rapids. Now all this has changed. Through the increased taste which Mr. Bach and his associates have helped to develop, things have changed so that some of the finest furniture in the world is being turned out in quantity production in Grand Rapids. I think that is rather significant as showing how far we have traveled. . . .

"There is a great economic question which underlies all this, which I think we should realize, and that is the fact that the craftsman craves the opportunity to express himself in the work which he produces, and while the industrialist can reproduce those things that the craftsman produces so that they will prove very satisfactory, he does it at the cost of taking away from the craftsman the pleasure that he derives from his production. . . .

"It seems to me, however, that the thing to remember is that we have got to have a great part of our products produced by the machine. We must find ways to make the machine product not only better designed but better made, and we must persuade the machine producer to sell his wares as machine products. I find it extremely distasteful when I go into a furniture store to find certain pieces there which have been artificially worn to give the appearance of age. The other point is that, after all, the thing which makes a work of art great, no matter whether it be one of the so-called fine arts or not, is the fact that it expresses with absolute sincerity the ability or the desire of someone to create beauty. If we bear that in mind, we can accept factory production with a fine design. Let us, on the other hand, never forget that we can never get the kind of thing that Mr. Hale and Mr. Cram are talking about through factory production; that thing has blossomed through a master mind and his whole spiritual force."

<sup>2</sup>This possibility is now to be realized. As noted elsewhere in this Magazine, the General Education Board, on the recommendation of Mr. Richards, has made a generous grant to the American Federation of Arts for this purpose and plans for the assembling of a notable exhibition are already under way.—THE EDITOR.



PORTRAIT OF MRS. WEST AND HER SON RAPHAEL

BY  
BENJAMIN WEST

EXHIBITED AT THE ROYAL ACADEMY, LONDON, 1777

BEQUEATHED BY MRS. MARY WARDEN HARKNESS TO  
THE CLEVELAND MUSEUM OF ART





PORTRAIT OF DR. JAMES STUART

BY

GILBERT STUART

BEQUEATHED BY MRS. MARY WARDEN HARKNESS TO  
THE CLEVELAND MUSEUM OF ART



PORTRAIT OF MRS. JAMES STUART

BY

GILBERT STUART

BEQUEATHED BY MRS. MARY WARDEN HARKNESS TO  
THE CLEVELAND MUSEUM OF ART





OLD WOMAN

STUDY IN BRONZE BY  
JACOB EPSTEIN



BRONZE MASK OF ARTIST'S WIFE      JACOB EPSTEIN

## EPSTEIN

BY KINETON PARKES

JACOB EPSTEIN was born of Russian-Polish parents at New York in 1880. He is one of the several great Jewish artists of modern times—a Bohemian by nature, gruff in manners, nonchalant in demeanor. No artist has been more assailed by criticism, both special and general, and none has been less affected by it. He has not learned while he worked; he sprang full fledged upon London at the age of twenty-eight with his eighteen stone figures on the old British Medical Association Building in the Strand. No sculpture was so much assailed as these carvings. It remained for the storm to arise again twelve years later when the artist's Oscar Wilde tomb was erected in the desolate cemetery of Pere Lachaise in Paris. There was trouble over his service in the

war, trouble over his cubistic Rock Devil, over his modelled Christ, but nothing compared with that over the carved memorial relief to W. H. Hudson, the naturalist, in the Bird Sanctuary in Hyde Park. The storm rose to a hurricane, but Epstein remained as static as his sculpture.

Both in carving and modelling this sculpture has repose, but it is a fiery repose. Even the Rock Devil was undynamic, dynamic as its subject is. This statism is that of a Buddha statue, potential always; a rigid setting of enormous hidden powers within; an intimation of forces ready to express themselves. Epstein's expressionism is vivid; he has no mind to portray prettiness; everything he touches has character. In his busts there is a final statement of char-





*Courtesy of the Ferargil Galleries*

THE ARTIST'S WIFE (BRONZE)

BY

JACOB EPSTEIN

SHOWN IN RECENT EXHIBITION AT  
THE FERARGIL GALLERIES, NEW YORK



*Courtesy of the Ferargil Galleries*

TEDORA ROZELLI (BRONZE)

BY

JACOB EPSTEIN

SHOWN IN RECENT EXHIBITION AT  
THE FERARGIL GALLERIES, NEW YORK





*Courtesy of the Ferargil Galleries*

RAMSAY MACDONALD

JACOB EPSTEIN

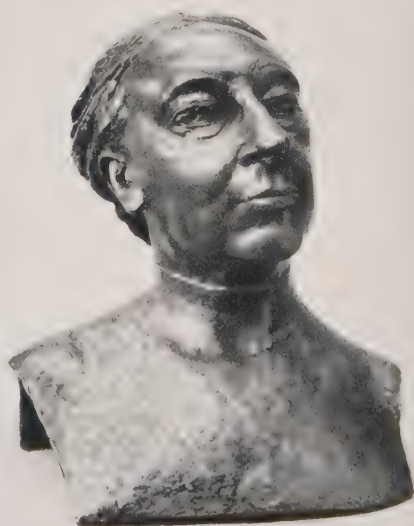
acter; in some of them their expression is a greater truth than actual life. Epstein is no mere portraitist. If ever art controverted the imitation of nature, Epstein's art does. He never imitates nature; he always makes nature transcend itself by his naturalism.

In his bust of his wife there are patience, philosophy and placidity; in that of Mr. Cunningham Graham is buoyant egotism; in that of Iris Tree, complacent self-assurance; Joseph Conrad is puzzled by the powers that were within him; Admiral Lord Fisher's inexorable logic is fretted to irascibility; "Sunita" has all the immobility of the woman of the East; Tedora Rozelli the insolence of feminine ascendancy. Epstein never chooses an inane model, and he never merely copies features in order to obtain a likeness. The obvious verisimilitude of his busts is the likeness of the whole individuality of his sitter, not a mere transference of the shapes of noses, mouths and eyes. His expressionism is far more than this; his analytic powers lead him to a reading which is uncompromising.

This expressionism could not always be true. Epstein may sculpture only the subject which appeals to him and leave aside all that which does not, but this is not all. He

has to express himself. It is this that gives the final cachet to his work. Largely unaffected by derivations, although aware of the styles and inspired by primitive impulses, he is also largely unaffected by his subject. This intensive waywardness is, of course, but an exhibition of individuality. This individuality strikes pleasantly or unpleasantly upon different observers. The huge outbursts of hostile criticism are not due to the strangeness of the artist's modeling or carving, not due to his method which truly is sufficiently provocative, but to this impressive waywardness developing often into perversity. This it is which rouses the ire of the critic and the public alike; which, on the other hand, attracts the more enlightened student and collector of modern sculpture. The power of Epstein's sculpture cannot be gainsaid, however evident is its lack of grace.

Epstein's perversity is not entirely disinterested; he is not averse from the *reclamé* which eventuates upon the expression of an *outré* idea. An artist must not be blamed if he selects an old idea merely in order to give it new expression, and so in two of Epstein's works we have this motive—the Venus



*Courtesy of the Ferargil Galleries*

LADY GREGORY

JACOB EPSTEIN

during his sophisticated trifling with cubism and the Christ of a later date: the new and the old, or rather the old made ever new. Cubist or naturalist, the expressionism of Venus and Christ is incontrovertible; undeniable the power of it, unacceptable as it may be to many, indeed to most. There is no gainsaying it, however. The mind that produced the Venus in such terms of expression is a free mind toying with a method; the mind that modelled the Christ

is one that is discharged from ordinary custom and amenity. The result of the workings of such a mentality can never be negligible. Even in the expression of the homelier human emotions as in the case of the life-size statue in bronze of the Old Woman, a subject which might be expected to dragoon any artist into line, partakes of this waywardness if somewhat less of perversity. The really free mind is the note of genius, and Epstein sounds this note.

## PARIS: MOTHER OF STUDENTS

BY LOUISE MORGAN SILL

PARIS is, of all cities, the mother of students. No other one receives, encourages and cherishes them as she does. Not that she embarrasses or bores them with solicitude. On the contrary, she leaves them free in an atmosphere of art, learning and liberty which is the most fecund for their development and their happiness.

One consequence of this is that there are about fifty thousand painters at work in Paris, painters of many races, of various social stations and pecuniary conditions. The poorest among them, if they faced starvation, would rather face it in the French capital than elsewhere, for many reasons. Money can be made to go far in Paris for those who have learned how, and the spirit of *camaraderie* will not let a struggling artist perish; and if the end were inevitable, and an artist of any sort had to choose between dying among friends who understood him and those who did not, he would never hesitate.

I am not claiming for this two-thousand-year-old city the impossible rank of paradise on earth; I speak of the things of the spirit in which she abounds. And I often marvel at the extraordinary ideas carried home by some tourists who, unfortunately, have thought to know Paris in a few days hastily spent at dressmakers' establishments and the resorts of frivolous amusements set up for them by the law of demand and supply. A city that has taken two thousand long years in which to develop can scarcely be known so easily.

Many artists spend years there; many students stay as long as their resources permit and go away with regret. And many stay and live in a constant struggle for existence. For reasons known to themselves they like this better than to live easily at home. But there are very few Americans among this class. The American art student does not envisage life from the standpoint of semi-starvation; he has lived too long in the land of plenty. He comes, in general, equipped to stay a certain time and get all he possibly can out of it, while living in a perfectly pleasant manner. He studies often in the luxurious and carefully managed American schools of design or music, transplanted to French soil in order to draw nearer the divine flames of art. Frequently he (or she) has an apartment of his own, with a French maid or elderly matron in attendance. But because of this he is less picturesque than the poorer Europeans and Asiatics.

For the particular benefit of these less fortunate painters, the city allows the sale of their works in the streets at certain times. These street fairs are called "La Foire aux navets" or "La Foire aux croûtes" (the Turnip Fair or the Fair of Crusts, to translate roughly), because bad pictures are humorously called "navets" or "croûtes." These fairs fill several blocks of a wide boulevard, such as the Boulevard Raspail, for instance, and form a street gallery with the paintings exposed on little stands, or hung on tree-trunks or lamp-posts, or some-



times placed on small easels. The "visitors" are the public who pass along the sidewalk looking sympathetic or amused or pitiful or horrified, but never indifferent. Each artist is allotted a certain space in which to exhibit his works, which are usually small and easy to carry away.

I paid fifty francs one day (about \$2.00)—having been requested to set the price myself—for a pencil drawing showing a twilight scene on the edge of a forest, with a pipe-playing shepherd leaning against a tree. It was not very bad, not nearly so bad as some of the neighboring canvases done in the most exclamatory modern style in colors that shrieked to heaven. My artist was named "Buty," or so his work was signed, and this may be the only time in his life when his name shall have appeared in print. He wore a shabby black velveteen coat and a low-crowned black hat with a broad brim such as we see in southern France as well as in Paris. His silent air of gratitude for this small purchase made me wish to buy his entire output and ensure him a month or two of relief from anxiety. But he had a philosophical air, too, and this reassured me. For, after all, he was an artist with an artist's joy in his mental impressions.

Students of all kinds approach Paris in the right spirit more than any other people, for the reason that they come to learn and not to patronize. But those who reap the largest harvest are those who, along with native sensibility, have the broadest background of culture. It is an old saying that you get from Europe what you yourself take there. As an old French lady used to say, "*De rien, il ne revient rien*" (From nothing, nothing comes), and I have had the pain of seeing travellers in Europe who represented just nothing and took nothing away with them. Such people are denied the penetration of any cultural influence by an armor of self-satisfaction. Students are not, in the nature of things, self-satisfied; they aspire to achieve, and in that spirit Paris loves them. Are they practicing all day at a piano, Paris says with benevolent patience, "They are working for the glory of art; they are trying to be artists." Are they singing with the *gaucherie* of the beginner, she says, "In time this student will be a cultivated singer perhaps—there is

nothing accomplished in art without the hardest work." Their paintings are admired if they deserve it, or if not, a lenient and even affectionate smile or a little witty but good-natured ridicule forms the comment. In Paris everybody sets up as an art critic, from the butcher boy to the president, because their interest is vital and respectful, by reason of long centuries of national culture.

If a student is a poet, what a difference in the French attitude towards him and the American. Speaking generally (and not of our many exceptional people), a poet is regarded by average Americans as not even a necessary evil; he is an unnecessary one. This type of person will tolerate painting, architecture, music, because they appeal to the senses in the absence of higher appreciation and can be commercialized, hence respected. We can at least *see* architecture and painting and sculpture, we can hear music, and so they are useful, in many ways, to the masses. But poetry requires spiritual gifts in its readers, and it makes no appeal to business. In France, on the contrary, a poet is regarded as a person of special distinction and an object, not of disdain, but sometimes of envy. No matter how fine a prose-writer a Frenchman is, he wishes to be a poet. There is hardly a famous French writer who has not written at least a few good poems, and a great many have produced, as the first fruits of an ardent and finely tempered youthful mind, a volume of commendable verse.

I am absolutely convinced that a high official of the United States who had, for instance, successfully composed music, would not escape a certain contemptuous regard from the politicians and business men of his country, whatever might be his other abilities, while in France this would in no way diminish respect for him. One of the foremost French governmental financiers is an excellent painter, and from time to time there are good exhibitions of the art work of men whose careers lie in business affairs or public service.

The American student in Paris has more opportunities now than ever before for acquiring a genuine knowledge of France and its people by living in French families. The age-long reserve of French family life has been to a certain extent broken down

by the financial distress and the ever-increasing cost of living caused by the war; and many households, facing alarming deficits in their domestic budgets, have offered a room or two and a seat at that inner shrine, the family table, to young strangers coming to Paris to study. Such American organizations as the University Union have lists of these homes, and I know of many cases where the result of this paid hospitality has been of great benefit to Americans and often of mutual advantage in the exchange of languages, and the formation of interesting and sometimes enduring friendships. This is a valuable aid to the mutual understanding of our two great and friendly nations.

It may be said in a general way that French students themselves work like galley slaves. The comparison is not accurate, however, because the French work most often with joy, and always with cheerful and unquestioning resignation. To the French, life is work, and work is life. For recreation they frequently merely work at something different.

I have seen a French family consisting of a widowed mother and three young children who were brought up in Paris under my close observation. Until I grew accustomed to their methods I used to find them a living illustration of the humorous saying, "They work while they rest." The mother herself labored all day away from home, but her children's study hours, after school, were regulated by her and implicitly obeyed. In the evening, after the family dinner—no maid being employed in the house, only an irregular charwoman—the four of them, mother, son and two daughters, assembled around the table in the dining room to do what? To play games, or read, or listen to the radio? Not at all. To study, or draw, or mend, or make clothes or hats, and talk together over the plans of each, the mother ever instructing and informing (she had been a schoolmistress) and telling them what they had to do. They have always done it, and now, after eleven years of this arduous but so happy life, all three children are supplied with the means of earning a living, based upon an excellent education and moral training. This sounds like a story in a book, but it is a very bare outline of facts which I have witnessed.

So the atmosphere of Paris, for the serious student, is one of constant industry surrounded by sympathy for the object to be attained.

Nevertheless, life is not all work for the average student in Paris, unless he chooses it to be so. He can join in the maddest follies of Parisian balls at the *Bal Bullier* or the *Bal Tabarin*, or even the astonishing *Quatz' Arts*. Or he can select from endless concerts the best or the most modern music, or take cheap seats at the theatres. But more often he contents himself with the less expensive social intercourse with his own kind. Groups of them walk in the Luxembourg Garden, or sit on the broad sidewalks of the many cafés in the neighborhood of the Sorbonne and the *Boul' Miche*—a contraction, as everyone knows, of the Boulevard Michel. The immense café sidewalks, full of tiny tables and countless chairs among which incredibly clever waiters manage to move about, bringing hot or cold drinks and "brioches" or "madeleines"—these are the students' meeting places in the open air. Two of the most famous cafés in the world are the *Café du Dôme* and the *Café de la Rotonde*, situated on opposite corners of the Boulevard Raspail and the Boulevard Montparnasse. This is the center of the modernized Latin Quarter, and practically everybody who comes to Paris goes to sit there at least once and drink coffee or beer or "grenadine" sirop, and watch the international, picturesque crowd come and go, eat, drink, smoke and chat. Thousands of famous people have patronized these two cafés. Even the Russian Trotzky used to frequent the *Café de la Rotonde*—this was before the recent changes which have much enlarged the place and changed its character—and, smoking a cigarette over his glass, laid plans which have since then startled the world. One sees every nation there. Habitues of the place become familiar with certain pretty, subtly flirtatious girls who smoke cigarettes with their student friends, and with strikingly picturesque figures like the tall Hindu who wears a turban with civilian clothes, and who has a grave beautiful face like a brown cameo.

Students as a rule are peaceable enough; but sometimes a lycée headmaster or professor makes disagreeable or intolerable rules, or happens to commit some injustice



to a student. The rest are at once up in arms, and a disorderly protest is heard in the form of a small riot in front of the offending college. The delinquents are arrested, but let off with easy reproofs. Even the police are on their side when possible. The public is almost invariably on their side, no matter what happens. Sometimes the protest takes the simple shape of a *monôme*, that is, a parade of students in close Indian file, winding like an immense serpent through the streets for long distances, stopping pedestrians, interfering with traffic, but eliciting innumerable smiles along its route. The police look on like indulgent fathers, only interrupting when there is some flagrant defiance of regulations. How many artists and writers and statesmen, since grown famous, have paraded in a Parisian student *monôme*!

Montmartre and Montparnasse and "The Quarter" are the names that now mean Paris to a student. "The Quarter" indicates, of course, the Latin Quarter now centered in the Montparnasse neighborhood. Topographically its situation has not much changed from mediæval times; it has only moved a few streets farther on from the Luxembourg towards the Gare Montparnasse. Those who live there think the earth offers no more interesting rendezvous for human beings, and, like our former Bostonians, they regard it as the hub of the universe. Mutual disdain, condescending pity or deadly indifference exist between the artistic inhabitants of The Quarter and the foreign residents of the fashionable regions of the city. They are not miles but worlds apart. Though Paris is kind to both, it is the students with all their juvenile faults and follies, but with their young courage and hopes and dreams, whom she most truly loves.

Artists are necessarily people of sensibility, and therefore this prevailing sympathy is worth everything to them. Many incipient young artists are led to leave their families by the lack of it. This misfortune—and it is general—would not be so frequent if the general attitude towards art in this country were more like it is in France. The cultivation of the arts is as necessary to the life of a nation as coal-digging or cattle-raising, both of which are held in high esteem among us. But, as Macaulay said of the eventual fate

of London, if at some presumably far-distant day this vast and powerful nation shall have passed away, as others have done before it, all its coal burned and all its cattle dead, its fame among the surviving and new-coming peoples may rest alone upon a few ruins of architects' dreams, a few statues made by sculptors who died unrecognized for their real worth, some frescoes and paintings by men whom vanished politicians despised, and a book or two of the disregarded aspirations of prophetic poets.

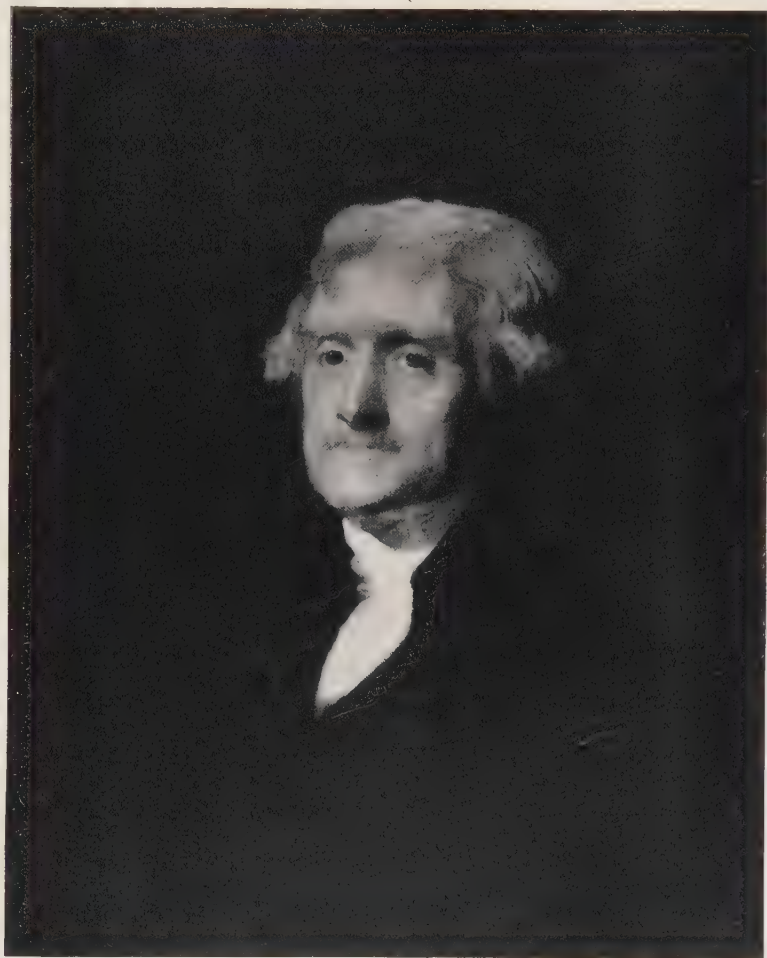
### PORTRAIT OF JEFFERSON

The portrait of Thomas Jefferson by Gilbert Stuart which is reproduced on the opposite page has lately been brought back to this country from Scotland and placed on view in the Babcock Galleries, New York.

The portrait, which was commissioned by Jefferson for his grandson and namesake, Thomas Jefferson Randolph, is painted on a panel 27 by 22 inches and represents Jefferson in black coat, white neckcloth and ruffled shirt. It was painted from life and has never been out of the possession of some member of the Jefferson family. At the death of Col. Thomas Jefferson Randolph it passed into the possession of his daughters, Mrs. William B. Harrison, Miss Sarah N. Randolph and Miss C. R. Randolph of "Edgehill," Keswick, Albermarle County, Virginia; from them it went to the Honorable Francis Burton Harrison, Esq., of Teaninich House, Alness, Rosshire, Scotland.

Jefferson, it will be remembered, was a genuine lover of art, and his influence was strongly influential in securing fine design for the public buildings erected in Washington and in Richmond, for the buildings at the University of Virginia, and for private residences in Virginia. In one of his letters from abroad while American Ambassador to France, he said: "*You see I am an enthusiast on the subject of the arts, but it is an enthusiasm of which I am not ashamed, as its object is to improve the taste of my countrymen, to increase their reputation, to reconcile to them the respect of the world and procure them its praise.*"

That this portrait of Jefferson, which originally hung in Monticello, should have returned to America is a matter of genuine gratification.



*Courtesy of The Babcock Galleries*

THOMAS JEFFERSON

BY

GILBERT STUART



# THE AMERICAN MAGAZINE OF ART

AN ILLUSTRATED MONTHLY MAGAZINE

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## A NEW SPRINGTIME OF ART

Considerable space is given in this number of our Magazine to addresses on the Allied Arts presented at our Convention held in Boston last May. Mr. Cram, Mr. Hale, and Mr. Kirchmayer stress the superior significance of hand-work; Mr. Bach and Dr. Richards ably set forth not merely the achievements of the machine but the possibilities of artistic quality in quantitative production. Mr. Whiting, as chairman, while emphasizing the differences, harmonizes the points of view. There is matter here for thought and for discussion, matter of vital interest to all.

That others are thinking along the same lines will interest our readers. The American Institute of Architects dedicated its recent Annual Convention held in Washington the week prior to the meeting of our conference in Boston, to the same subject, stressing, however, the correlation of the arts. This meeting was held in the splen-

did banquet hall of the United States Chamber of Commerce building, which in itself represents the successful solution of a collaborative problem, architect, sculptor and painter working in unison with admirable result.

The principal address, "Collaboration in the Arts of Design," was made upon this occasion by C. Grant LaFarge, Chairman of the Committee on the Allied Arts, who was followed by a landscape architect, Arthur A. Shurtleff; a painter, Arthur Covey; a sculptor, John Gregory; and a craftsman, Lorentz Kleiser, each of whom has won distinction in his own field. In his address Mr. LaFarge quoted the late Bertram Goodhue as saying: "I should like to be merely one of three people to produce a building, i.e., architect, painter, sculptor"; and emphasized the fact that collaboration really means working together, "working together in that happy unison, that mutual helpfulness, that joyous fellowship, out of which beauty is born." He told of how Benjamin Morris associated with himself Barry Faulkner, Ezra Winter and others in the creation of the Great Hall of the Cunard Building, New York. "Here," to use Mr. Morris's own words, "were the works of painter, sculptor, modeller and ironworker living in harmony and not intentionally, at any rate, shouting at one another. . . . What an age! What glorious fun!"

Recognizing that we are living today in a mechanical age, he insisted that the old standards of craftsmanship might still be upheld, finding true expression in the spirit of modern design, provided, of course, that architect, painter, sculptor and craftsman approached the task as did those craftsmen of ancient time, in whose "handiwork of their craft is their prayer."

But, some will say, we are moving on; things are not as they once were. Mr. Medary, President of the American Institute of Architects, in his opening address as published in the Proceedings of the Convention, made note of this fact. He reminded his hearers that "sincere civilization has always sought to express the life within itself and has never been satisfied with the expression of other lives, no matter how noble or how beautifully expressed, knowing instinctively that the form is but a shell except for the spirit of its creator contained

therein." In fact he found, and we may find, promise in this very restlessness, for he truly said, "In the myriad confusions and complications of twentieth century life, men are bewildered by the surface manifestations of constantly changing forms pressing upon them and stretching as far as the vision may reach, but in this confusion is the promise of the awakening of a new springtime of art."

#### ALEXANDER B. TROWBRIDGE

Announcement was made the last of December that Alexander B. Trowbridge, Consulting Architect of the Federal Reserve Board, and past President of the Architectural League of New York, would, on the first of January, become Director of the American Federation of Arts, removing his offices to Washington.

The position which Mr. Trowbridge has taken is a new one; it is one which has literally created itself, or been created by concrete need. The work of the American Federation of Arts has grown to such an extent that it could no longer rest on the shoulders of any one person. More than a year ago it became evident that it would have to be departmentalized and that of necessity there must be a division of responsibility. Since then, the Board of Directors has been looking for the right person to assume executive charge. That person has been found in Mr. Trowbridge, who is both an artist in the true sense and a man of exceptional administrative ability.

Born in Detroit, Michigan, Mr. Trowbridge studied architecture at Cornell and later at the Ecole des Beaux Arts in Paris. In 1897 he was appointed Director and Dean of the College of Architecture at Cornell University. From 1906 to 1921 he was associated with Mr. Ackerman in the firm of Trowbridge and Ackerman of New York. Since 1921 he has maintained an independent office. Besides his work as Consulting Architect of the new Federal Reserve Bank Building in New York, and as consultant of the Federal Reserve Board in the planning of twenty-five or six other Reserve Bank buildings, he has been consulted in the construction of a large number of banks, churches and other buildings. He has not confined his work entirely to architecture, painting occasionally in water

colors, and of late experimenting in lithography.

Mr. Trowbridge is a member of the Society of Beaux Arts Architects, the American Institute of Architects, the National Sculpture Society and the Phi Kappa Phi, honorary Greek letter society. His work with the American Federation of Arts will be, as Mr. de Forest has put it, to help the organization expand its sphere of activities in keeping with the rapidly growing spirit of art appreciation of the American people. He has always been a leader in the art field, and his leadership in the Federation's work will undoubtedly prove of the utmost value.

#### NOTABLE GRANTS

Simultaneous with the appointment of Mr. Trowbridge as Director of the American Federation of Arts, announcement was made of a grant of \$100,000 from the Carnegie Corporation to be applied to additional administrative expense for a five-year program and a grant of \$75,000 from the General Education Board to be expended on a three-year program for the advancement of industrial art. These grants, with other grants from the Carnegie Corporation and the Sage Foundation, aggregating \$70,000 for other specific purposes, make the past twelve months exceedingly notable in the history of the Federation and give tangible evidence of its expansion.

#### BOARD MEETING

A meeting of the Board of Directors of the American Federation of Arts was held in the Metropolitan Museum of Art, New York, on the afternoon of January 6. Announcement was made at this meeting of the grants mentioned above, and appropriate resolutions of thanks were unanimously passed.

Formal report was made of the success of the Regional Meeting held in Lincoln, Nebraska, in November, and it was agreed to hold a similar meeting in Denver next season.

In addition to routine business, and in the absence of Mr. Root, Honorary President, a formal resolution of esteem and appreciation of his long-continued and constant interest in the progress of the American Federation of Arts from humble beginnings to its present position of national scope, was unanimously voted.



## NOTES

ART AT SMITH COLLEGE In the Tryon Gallery at Smith College there has lately been shown an exhibition of works of art owned by the students of the college, admirably answering the question: Is the collegiate banner in the student's room being supplanted by real works of art? Smith is the first woman's college in the country to try this experiment, but a similar exhibition was held last year at Harvard and proved highly successful. Included in the exhibition at the Tryon Gallery were water colors, etchings, lithographs, dry-points, original drawings, old maps and textiles, pottery and bronzes, all of which are ordinarily to be seen decorating the students' rooms.

The work of collecting the exhibition was in the hands of a committee of ten students. This committee was the first to pass upon the material and eliminate what was not worth showing. The works so selected were then taken to the Gallery, where a final decision was made by a second committee composed of three members of the college Department of Art.

This kind of exhibition serves, it is believed, as a definite means of judging the standards of artistic taste in the colleges and the direction in which appreciation lies. It is also an excellent way of determining the true index of the student's taste and what her reaction is when she leaves a home which has been furnished for her and finds herself in a bare college room which she must furnish herself.

This was one of a series of loan exhibitions which are being held this season in the special exhibition gallery of the Tryon Art Museum under the auspices of the Department of Art of the college. Among the other exhibitions included in this programme and still to be shown are those of works by Albrecht Dürer and Mary Cassatt.

AT THE FOGG MUSEUM The Fogg Art Museum of Harvard University has announced the acquisition of a number of important examples for its print collections, among which is a very fine German woodblock print of the early fifteenth century, representing "Christ Healing the Blind." This is the

gift of Mr. Elmer Adler, and is a welcome addition to the Museum's small but representative group of original woodblocks.

The Print Collections have been further enriched by a gift of 184 prints from Mr. Charles Bain Hoyt. This group includes works by Buhot, Cameron, Corot, Legros, Lepere, H. S. Beham, Thomas Bewick, Bracquemond, Daubigny, Fortuny, Jacquemart, Jongkind, Raffaelli, and Arthur W. Heintzelman, all of which artists were previously inadequately represented in the Museum's collection. There are also important prints by some of the great sixteenth century print makers, such as Cranach's "Christ and Woman of Samaria" and "Man-Eater," Dürer's "Last Judgment," and Burgkmair's "St. Luke Painting Madonna and Child." Mr. Hoyt is also the donor of two mezzotints by Frank Short—"Evening Landscape" and "Dawn."

A notable exhibition of original water-color drawings by William Blake was shown at the Museum early in January. These drawings, which were made to illustrate Young's "Night Thoughts," were among the treasures of the library of the well-known collector and Blake student, the late William Augustus White. They are eventually to form a part of the collection of the British Museum and were exhibited at the Fogg Museum for the last time in this country.

IN WASHINGTON, D. C. The Corcoran Gallery of Art has received from Mrs. William A. Clark, the widow of the late Senator Clark of Montana, the sum of \$100,000 to be invested as a permanent trust fund, the income of which shall be used for the purpose of defraying the expenses incident to the organization of the biennial exhibitions of contemporary American paintings held by the Corcoran Gallery. Should any surplus remain when these expenses are met, it may be expended at the discretion of the trustees for the purchase of works of art by American artists for the permanent collection. The entire expense of these important biennial exhibitions of American art—the prize awards, the cost of assembling, the purchase fund—has now been permanently provided by combined trust funds created by the late Senator Clark and Mrs. Clark. Thus this series of

exhibitions henceforth will stand not only as a memorial to Senator Clark but as a joint contribution from himself and his wife for the advancement of American art and the encouragement of American artists. According to the present plan the eleventh exhibition in the series will be held in the autumn of the present year.

The new wings of the Corcoran Gallery, which will house the W. A. Clark collection, lately received through bequest, and additional collections of the Gallery, are now practically complete, and the installation of exhibits is soon to begin.

At the Phillips Memorial Gallery an exhibition of works by leaders of French painting today was shown during the months of December and January. This included characteristic paintings by Matisse, Pierre Bonnard, Edouard Vuillard, Albert Andre, Pablo Picasso, Andre Derain, Georges Braque and Andre de Segonzac, besides a bronze head of a woman by Maillol. These works were shown in the little gallery devoted to special exhibitions, while in the main gallery were set forth and are still to be seen a number of the important works included in the Gallery's permanent collection, among them a group of paintings by Daumier, to which has lately been added a painting entitled "Man Reading," an exceptionally fine example.

An exhibition of woodblock prints in color by Frances Gearhart and etchings in color by May Gearhart, both of Pasadena, California, was shown during the month of January at the Smithsonian Institution under the auspices of the Division of Graphic Arts of the U. S. National Museum.

A munificent public gift

A MUNIFICENT has been made by Mr.

GIFT TO ART George G. Booth, a member of the Board of Directors of the A. F. A., and well-known publisher and art patron of Detroit, in the establishment of the Cranbrook Foundation, with an endowment fund of \$6,500,000, to complete the development of an educational and cultural center on his country estate, "Cranbrook," near Detroit. All of this estate, with the exception of the Booth home and the land immediately adjacent, is to be devoted to this center, which will comprise five schools and a church. The

property consists of 225 acres of rolling land in the Bloomfield Hills, dotted with small lakes and traversed by a branch of the Rouge River.

Two important features of this notable undertaking have already been completed, or will be within a short while—the Cranbrook School for Boys, which was opened last fall, and Christ Church, Cranbrook, a superb Gothic structure, which will be the center of the religious life not only of the Cranbrook Foundation but of the surrounding community.

In addition to these the articles of the Foundation provide for an Academy of the Arts and a School of Arts and Crafts; also a school for girls. It is Mr. Booth's idea that the Academy of Arts and the School of Arts and Crafts will attract as masters many of the leading artists and craftsmen of the world. They will reside in the schools, and their pupils, also resident in the art community, will surround them almost as apprentices. Special provision will be made for the instruction of the students in the Cranbrook School and in the School for Girls in the arts and handicrafts, in the hope that those who develop special interest and aptitude will continue their studies in the Academy of Arts and the School of Arts and Crafts. All courses, however, will be college preparatory.

The expressed purpose of the donor of this great Foundation is to "add to and strengthen the educational and cultural facilities within the state of Michigan" and "to make good citizens." This last may be done, he believes, by giving students thorough training, morally, religiously, intellectually, in the midst of beauty. The schools, themselves the best available products of architecture, are to be enhanced by works of art and craftsmanship drawn from all parts of the world and of every period. Numbers of such works of art have already been collected by Mr. Booth over a long period of years.

The Cranbrook Foundation includes a Board of Trustees consisting of Mr. Booth and his three sons, Warren Scripps, James Scripps and Henry Scripps; Judge Henry S. Hulbert of Detroit, Gustavus D. Pope, Vice-President of the Detroit Community Fund, and the Reverend Dr. Samuel Marquis, former dean of St. Paul's Episcopal Cathed-





SCULPTURED CAPITAL IN THE TWELFTH CENTURY CHAPEL RECENTLY  
PURCHASED BY THE WORCESTER ART MUSEUM

dral, Detroit, and now rector of Christ Church, Cranbrook.

Under the articles of its foundation, this trust can never be diverted from educational cultural ends. If, after a definite period, the experiment proves unwise in the opinion of the Trustees, they may permit the use of the buildings for other educational projects than those specified. They may even discontinue the institutions, but in that case the properties or the sums received for their sale must be given to the University of Michigan.

An illustrated article on "Cranbrook" by Florence Davies was published in the August, 1927, issue of this Magazine.

TWELFTH  
CENTURY  
CHAPEL FOR  
WORCESTER  
MUSEUM

The Worcester Art Museum has acquired an important example of mediaeval architecture in the form of an early twelfth century stone chapel from central France. This chapel, which is of impressive dimensions, is practically pure Romanesque, with the first note of Gothic feeling in the vaulting, and is said to be one of the few known examples of this art which mark the birth of the Gothic style.

There are four double windows, each divided by a row of five columns extending through the great thickness of the wall. The proportions of these windows are par-

ticularly fine. The chapel is severe and vigorous in its design and is sparingly embellished with sculptural foliations and grotesque heads at the capitals and at the springing of the vaults.

This building was lately removed from its original site through the instrumentality of a South American art lover, whose intention it was to re-erect it in a public park, but whose death interfered with this plan. It was then acquired from his estate through the sculptor, George Gray Barnard, whose Gothic Cloisters in New York now form a branch of the Metropolitan Museum of Art.

The Director of the Worcester Art Museum, Mr. George William Eggers, has recently returned from a tour of central France, where he has been engaged in a comparative study of examples of the periods immediately preceding and following that of the recent acquisition.

News of the new museum  
PHILADELPHIA now taking very definite  
NOTES shape on the Parkway is  
gradually assuming the aspect of a policy in display which, necessarily, will govern to great extent the policy of acquisition.

Following upon the heels of an announcement that the Philadelphia Museum would install in its main exhibition hall a series of rooms demonstrating the arts and the resulting environment of the world's important national epochs from the days of the Egyptians and Greeks to the present era, came the offer of \$350,000 from the Rockefeller Foundation, a conditional gift depending upon the Museum's ability to raise a fund of its own, and based upon the educational value of the program the museum had set itself.

A further announcement tells us that ten interiors for ten of the forty rooms have been secured, and that the Museum is well launched on the actual carrying out of its published plan.

That some portion of the structure will be opened to the public during February is highly probable, due to the fact that unless the McFadden collection is housed by that time in a city-owned museum it will pass forever from the possession of Philadelphia.

Two of the most interesting exhibitions of the month were held respectively at the Art

Alliance and the Art Club. At the Art Alliance the members' room on the ground floor was given over to brilliant color compositions by Hugh H. Breckenridge which not only demonstrated their own masterly effectiveness but showed as conclusively the value of a handsome setting. The room is a beautiful room first and foremost, and an exhibition gallery merely because, as a beautiful room, it offers the artist a facility for display that is almost unique and unusually congenial.

The Art Club annual in which Adolphe Borie won the gold medal for his portrait of a boy, and George Harding the mention for his study titled "Hunting," was one of the most interesting displays that has occupied the gallery for some time, including, as it did, the work of virtually all the foremost American painters and constituting a little salon of home-grown pictures.

Two younger men, Karoly Fulop and Allan Clark, continued to hold the attention during December, the former exhibiting at McClees, where his water colors, new to this city, were given flattering commendation evidenced by sales; the latter at the Art Alliance. Mr. Clark's sculptures were of strong archaeological flavor, although their research was tempered by a viewpoint that is contemporary. Their interest was dual—decorative and pigmental.

The Plastic Club held its exhibition of small pictures and arts and crafts during December, singling out for prize honors still-life studies by Helen Shand and Edith Longstreth Wood. Among the notable groups of canvases, however, were the mountain studies of Norway gleaned last summer by Mary Butler when she and Clara N. Madeira spent several months in the Scandinavian peninsula.

Prints by Wilmer S. Richter and water colors by John J. Dull stood out as high lights in the Sketch Club's Christmas exhibition of small canvases by members, while the third floor of the Art Alliance was given over to the annual exhibition of the work of the School Art League, a purely voluntary organization, without reference to required school work, which, during its five years of existence, has done much to cultivate in children destined to be the parents of the next generation a genuine appreciation for art, and respect for man's desire to create





HISTORIC POWELL BALLROOM FOR PHILADELPHIA'S NEW MUSEUM OF ART

from his own imagination. The work displayed this year showed the tremendous advance both in understanding and in technical ability that has come to these girls and boys of junior and senior high school age through their own voluntary efforts. Many of the sketches were made in the various museums, at the Zoological Gardens, the Aquarium, and Horticultural Hall.

The annual print display at the Art Alliance merely repeated a variety of other print shows without contributing any very new note.

At the Print Club the entire month was given over to an exhibition of prints by Alfred Hatty, featuring especially his more recent work in lithographic medium, and the dog etchings of Marguerite Kirmse, a display which taxed the club's capacity in sold signs and proved the still popular reign of the print with sentiment in its story.

An interesting little experiment was tried out in Ardmore by Mrs. Grace C. Batchelor,

who, through the willing cooperation of some twenty artists of Philadelphia and vicinity, opened a small Christmas gallery for the sale of little pictures. The interest shown by the community was gratifying, and it is hoped that the experiment make take on the aspect of a movement for a permanent exhibition gallery somewhere along the Main Line.

Enthusiasm for art and artists has also spread to Bryn Mawr College, where for some years the students have been struggling to bring art within the scope of the college curriculum. They have an art club which meets under its own initiative and which imports its instructor, Thomas A. Benton, from New York. Under the patronage of Mrs. Russell Hinchman the students are to be treated to a series of exhibitions, the first of which displayed works by Mary Cassatt with emphasis upon the color prints from the private collection of Albert E. McVitty, of this city, and prints by Degas.

One of the largest windows ever intrusted to an American worker in glass is now in course of design and construction in the D'Ascenzo Studios. It will attain a height of 35 feet and will be installed in the new cathedral-like chapel at Princeton. The subject is Christ reigning in glory and is designed with the glory of Christ as the focal point, weaving its story through the Evangelists to the Nativity, the march of historical characters in the advance of Christianity, and ending with predellas devoted to the arts in Christian teaching—painting, music, sculpture, and the art of building.

During the month, also, J. Joseph Capolino completed his series of murals devoted to the history of the Marine Corps and installed in the cafeteria of the Marine Corps Building in this city.

Among other exhibitions were those of old and modern masters at McClees, old sporting prints and pictures at the Edward Side Gallery, and portraits by Nikol Schattenstein at Rosenbach's.

Princess Alexandra Victoria of Schleswig Holstein visited in this city during December, making several sketches of American types.

#### DOROTHY GRAFLY.

A notable feature of the new Pennsylvania Museum of Art which is now nearing completion in Philadelphia will be a series of period rooms which have been removed from their original settings and acquired by the Museum through gift and purchase. Particularly beautiful among these is the great ballroom from the historic Samuel Powell residence which stood until a few years ago at South Third Street, Philadelphia. This room, which is the gift of Mr. George D. Widener, has been restored so that its appearance is a true portrayal of the actual room in 1768 when it was first built. It will be furnished with some of the choicest examples of Philadelphia furniture in the Chippendale style—a highboy lent by the estate of Mary Fell Howe; a pair of tea tables and gaming table lent by Cornelius Stevenson; two side chairs designed and made by James Gillingham; a side table with marble top owned by the Museum;

an English mirror, presented by Mr. Widener, Mr. Morris R. Bockius and George H. Lorimer, and other pieces which admirably accord with the style of the room. At the windows old salmon-colored brocade of the period is festooned to lend the desired note of color.

In addition to this ten authentic period rooms, early American and English, have been obtained and are now being installed. Four English rooms of the eighteenth century have been brought from Sutton, Scarsdale and Wrightington Hall, England, and will form a background for the many masterpieces of the McFadden Collection. There is an English eighteenth century room from Tower Hill, London, in the Chippendale style of about 1760, the gift of Mr. and Mrs. John D. McIlhenny; and a room from the Treaty House, Upminster, England, of the early Georgian period, the gift of Mr. William M. Elkins. Among the American rooms, in addition to that from the Powell House, is one from the Derby House, Salem, Massachusetts, in the Adam style of about 1800. There are also two eighteenth century rooms from the Muller House, Millbach, in Lebanon County, Pennsylvania. These are excellent specimens of the Pennsylvania-German style and have been presented by Mrs. Pierre S. du Pont and Mr. and Mrs. Lamot du Pont. Twenty-seven additional rooms, each illustrative of a distinct style or period, are included in the plan of the new building.

The floor plan of the galleries of this Museum shows an arrangement which will make possible a veritable "Main Street of the Evolution of Art," affording to the public a vivid panorama history of the art of various ages. The tentative exhibition plan, it is said, presents striking advances over any scheme yet actually put into effect in a great museum, either in America or abroad.

Mr. Fiske Kimball, the Director of the Museum, in explaining the principal features of this plan, emphasized that "there would be a clearer separation of the principal exhibition collection, a limited number of objects of the highest quality, intended for the general visitor, from the great number of other works of art especially interesting to the student." "Along a well-defined 'Main Street' of not undue length," Mr. Kimball has said, "will be a series of major galleries



giving an orderly panorama of the history of art, by composite period style exhibits of fine objects, irrespective of medium. At either side will be complete period ensembles. By merely following his nose the most careless and casual visitor cannot fail to receive a vivid impression from the pageant of the evolution of art. Another point of importance is the fact that provision has been made for current special exhibitions, readily accessible from the foyer, without traversing a number of unrelated galleries. At different points there will also be established courts, the function of which will be not so much to display objects as to afford points of rest and refreshment for visitors."

AT THE TOLEDO MUSEUM OF ART	The opening exhibitions of the new year in The Toledo Museum of Art were of unusual interest to its members and visitors. Acquisitions of art objects, both
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by gift and purchase during 1927, were shown, together with a group of paintings by Ohio-born women and the Alexander G. Mosle Collection of Japanese color-prints. From January 14 to 28, Fifty Books of the Year and Printing for Commerce were exhibited. The best examples of bookmaking of the year were chosen by the Institute of Graphic Arts of New York for exhibition.

The Toledo Museum of Art, late in December, announced its first art purchase from the fund provided for that purpose by its founder, Edward Drummond Libbey. This first acquisition is one of the finest pieces of Arabic enamelled glass in existence, and it will become a part of the great glass collection formed by Mr. Libbey and presented to the Museum. The flask, which is 14 inches high, of rich, honey-colored glass, was made for an Emir about 1300 A. D. It was bought by the Count of Valencia in the fourteenth century, and some years later it is mentioned in an inventory now in the Institute at Valencia. Of these bottles but three are known, the others being in the Treasury of St. Stephen, Vienna, and the Kaiser Friedrich Museum in Berlin.

The gifts of the year displayed during January included an East Indian Painting in memory of the late Director, George W. Stevens; a seated figure in miniature in full color of the Jaipur School of East Indian

painting, presented by Dr. Maurice L. Ettinghausen of Maggs Brothers, London; together with an East Indian painting of the Mogul School which augments the Books and Manuscripts material in the George W. Stevens Gallery.

The Acklin gift of Oriental objects includes two Luneville lions, presented by Miss Grace Cassette, of Paris; a Wedgwood flower pot, gift of Mrs. Hadji Wood; a bronze buffalo presented by George D. Pratt, of New York; the Carl B. Spitzer gift of a Greek vase-cover of a Corinthian Pyxis; an autographed letter of Charles Dickens, gift of Mrs. Edward Drummond Libbey; a water color by Elinor M. Barnard from the Athena Society and friends; two pieces of glass, the gift of Seymour de Ricci, of Paris; three glass bottles, Stiegel style, gift of H. W. Carter; "Washing Day," a water color by Josef Israels, gift of an anonymous donor; a Wedgwood plaque and a French glass decanter, gifts of Mrs. Noah Swayne; an English plate of purple printed ware, presented by Mrs. Jean Kountz; a lithograph after a drawing by Charles Meryon of Le Singe de Notre Dame, gift of H. M. Dunbar; etchings, "Old Cello Player" and the "Cobbler Shop," and blockprints of Lincoln and Partners, gift of the artist, Dwight C. Sturges; three prints from cancelled plates of James A. M. Whistler, gift of H. M. Dunbar; a Libbey Glass Company Millefiori paper weight and vase presented by C. J. Wilcox; a painting, "Clearing after the Storm," by Daubigny, gift of Arthur J. Secor; a fragment of Egyptian glass and six Egyptian pottery vases, gift of Mrs. Grant Williams; three Egyptian sculptures, gift of Miss Edith Morgan; the Swayne gift of Oriental art; and an anonymous gift of Egyptian antiquities.

The purchases of 1927 include, in addition to the Arabic flask, Dürer's woodcut of the Rhinoceros; Rembrandt's etching of "A Jew's Synagogue"; the following etchings by Charles Meryon: "Ruines du Chateau de Pierrefonds"; "La Salle des Pas Perdus" (three states); "Rebus Ci-Git la Vendetta"; "Bateaus de Harlem a Amsterdam and Les Deux Chevaux"; a portrait etching of Antonin Proust by August Rodin; a lithograph by Isabey of Retour au Port; letters of Charles Meryon, one in ink and two in pencil; a Greek inscription in marble; a



AFTER THE STORM—HIGH SIERRAS, CALIFORNIA

BENJAMIN C. BROWN

GIFT OF MR. AND MRS. LANG TO THE MONTCLAIR ART MUSEUM

Greek vase, black-figured kylix; early Greek printing, Lascaris; Japanese print, Harunobu; two Japanese scroll paintings representing the twelve months of the year; an example of Plantin printing, the first book published in Antwerp in 1555; specimen sheets in two portfolios of early German printing; and a Roman Corinthian capital.

E. L. A.

IN CHICAGO The Children's Museum of the Art Institute of Chicago has received as a gift from

Lorado Taft, the sculptor, a beautiful and unique model representing a scene in Florence in the early fifteenth century. In this group, which was modeled in Mr. Taft's studio, several Italian sculptors of the fifteenth century are seen looking with keen interest at the Andrea Pisano doors of the Baptistery in Florence which were put in place some seventy years earlier. Announcement has lately been made that a new set of

bronze doors are to be ordered for the Baptistery in commemoration of the cessation of the plague, and these sculptors are studying the old doors with a view to entering the competition for the new ones. Included in the group are Ghiberti, Brunelleschi, Donatello, and Jacopo della Quercia. There is also a fat monk standing by, two peasant women, a sacristan, a beggar and a little dog. The figures are in colorful garb; the whole is like a vivid scene in a fifteenth-century drama, beautiful and interesting and, at the same time, instructive.

A number of exhibitions of note were set forth in the special exhibition galleries of the Art Institute during January. Among these was a comprehensive memorial exhibition of the works of Oliver Dennett Grover, which comprised scenes in the Canadian Rockies, as well as in Florence, Venice, Ravello and the Italian lake country. At this same time one-man exhibitions of the works of Ernest L. Blumenschein and E.



MORMON BATTALION MONUMENT. GILBERT RISWOLD, SCULPTOR; FRANK CHASE WALKER AND JAMES R. M. MORISON, ARCHITECTS

STATE CAPITOL GROUNDS, SALT LAKE CITY, UTAH

Martin Hennings, the well-known Taos painters, were shown. Mr. Blumenschein's exhibition comprised chiefly New Mexican scenes, while Mr. Hennings exhibited a number of recent European landscapes. In interesting contrast to the works of these two Western painters was the collection of paintings of Cape Cod life by Charles W. Hawthorne, set forth in adjacent galleries. Alfeo Faggi, an American sculptor of Italian birth, showed a collection of his recent works, including a semi-reclining figure of Walt Whitman, decidedly in the new manner. Boris Anisfield, the well-known Russian painter, was also represented by a group of his decorative paintings, as was Serge Soudeikine, another Russian artist, who showed a number of his recent designs for stage settings.

Opening concurrently with these one-man exhibitions and extending through the month of January was an exhibition of forty paintings by contemporary artists of Munich,

which were shown in this country under the patronage of the Crown Prince of Bavaria. Herein were to be seen works by Otto Dill, Raoul Frank, Adolph Henegeler, August Herzog, Claus Bergen, and Ludwig Bolgiano, some of whom are already well known in this country through representation in the annual international water color exhibitions of the Art Institute.

Jean-Julien Lemordant, the French artist who was blinded in the World War, has recently held an exhibition of his paintings and drawings at the Arts Club of Chicago. This exhibition was arranged by Malvina Hoffman, the sculptress, and other friends of the artist in this country. Among the works shown were studies for the decorations of the Hotel de l'Epee and the theatre at Rennes; also a group of miscellaneous paintings, many of them war subjects. The proceeds from the exhibition are to be used to purchase for the artist a home in Brittany.

It is interesting to know that all of the



paintings, sixty in number, by the late Walter Sargent, which were exhibited at the University of Chicago during December, were sold. During the period of the exhibition there was a remarkable attendance on the part of university students and numerous clubs in Chicago and vicinity. Special days for visiting the exhibition were assigned to the Business Men's Art Club, the Chicago Public School Art Society, the Municipal Art League, and other organizations.

IN MINNEAPOLIS At the Minneapolis Institute of Arts there opened on December 17 to continue for a period of six weeks an American Victorian Salon, consisting of furniture and accessories of the period from 1850 to 1870, lent by private collectors in Minneapolis and by the friends of the Institute. Among the works of especial interest included in this exhibition are a fine walnut sofa with chair-back ends, a beautifully preserved wax arbor with harp and cupids under a glass dome, a black table inlaid with an elaborate floral design in a variety of woods, an embroidered picture of the ravens feeding Abraham, and a worsted and hair wreath in a shadow frame. As explained by a writer in a recent number of the Institute's Bulletin, the period covered by the exhibition "falls approximately between two of the great international expositions: the Crystal Palace exposition at London in 1851 and the Philadelphia Centennial in 1876. The peaceful years of material progress during Queen Victoria's long reign were especially favorable to this kind of international display, and they surpassed in extent, if not in richness, the great bazaars of the Orient." "The period from 1851 to 1876," to quote further from this writer, "was an age of antiquarianism rather than of creation. This was true especially in America, for, with the passing of William Savery and Duncan Phyfe, America had to turn to Europe for inspiration in the decorative arts. Hence there will be found in this exhibition little that is indigenous and many influences from the past: Gothic chairs, Henry II tables and rosewood pieces with cabriole legs reminiscent of Louis XV. The chief quality common to everything is the uniform tendency toward elaboration of detail: carved and twisted legs, highly

decorated chair-backs, and a general air of elegant sumptuousness."

Paintings by contemporary American artists from the recent Annual Exhibition of the Chicago Art Institute were shown at the Minneapolis Institute during the month of January. Another exhibition of exceptional interest which was set forth in these galleries during the month just passed was a collection of Japanese prints from the collection of Mr. George C. Tuttle. These prints were chiefly by Hiroshige and included one of the series of triptychs illustrating the adventures of Prince Genji, and a unique example of a fan print, "Ancient Pine and Full Moon."

The first showing of the Whitney Studio Club's traveling exhibition was held at the Institute, during the month of December, in two of the galleries of the New Wing reserved for temporary exhibitions.

In point of attendance at the Institute the year 1927 broke all records. Over 125,000 people entered these doors during the year, an increase of 15,000 over the next best total, and more than 25 per cent of the entire population of Minneapolis. Other important facts noted at the close of the year were that the art school had almost doubled its enrollment and that the Institute's collections had been enriched by a number of notable gifts, among them a portrait of Colonel Honeywood by Sir Joshua Reynolds, a reproduction of which was published in the December number of this Magazine.

AT THE DETROIT INSTITUTE OF ARTS	The Detroit Institute of Arts has received, through the will of the late Mrs. Mary E. Gibbs, the sum of \$165,000, to be designated as the Gibbs-Williams Fund. Mrs. Gibbs originally bequeathed to the Museum \$50,000, with the further provision that after all other bequests and donations had been paid the residue of her estate should be added to the museum fund. At the time of the settlement of the estate, this "residue" was found to be more than twice the amount of the original bequest. In the Pilgrim Tercentenary Exhibition held at the Institute in 1921 there was included a notable collection of early American furniture and other works of art owned and lent by Mrs. Gibbs, and as a result of this show-
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ing she was induced later to present this collection as a whole to the Museum for its permanent collection. The income from her munificent bequest will be used not only for the upkeep of this important American collection but for the purchase of additional works of art illustrating the fashion and mode of living in early colonial times.

A beautiful example of early American landscape painting has been presented to the Institute by Mr. Guy P. Turnbull. This painting is by John F. Kensett, one of the leaders of the Hudson River School, and is dated 1852.

The annual exhibition of works by Michigan artists was held at the Detroit Institute of Arts during January under the joint auspices of the Institute and the Scarsburg Club of Detroit. The jury of selection and award for this exhibition was composed of Samuel Halpert of New York, Paul Trebilcock of Chicago, and Elizabeth McCord Pitts of Paris.

A MASTER-  
CRAFTSMAN—  
NICOLA  
D'ASCENZO  
HONORED

The Gold Medal of Honor, offered this past year for the first time by the School of Industrial Art of the Pennsylvania Museum, Philadelphia, has been presented to Nicola d'Ascenzo,

who has won international fame as a designer and maker of stained glass. The presentation was made at the fiftieth anniversary banquet of the alumni association of the school, at which time an exhibition of work by Mr. d'Ascenzo was on view. A feature of this exhibition was a large drawing in charcoal and pastel, resembling a cartoon for a church window, entitled "Our Lady of Gloucester."

Mr. d'Ascenzo recently executed all of the windows for the Washington Memorial Chapel at Valley Forge. He is at present working on a large memorial window for the new Princeton University Chapel. Among his other works are windows for St. Thomas's Church, New York.

Nicola d'Ascenzo came to the United States from Italy as an immigrant when eleven years of age. He studied at the School of Industrial Art, Philadelphia, in 1899 and 1900. After completing his education he worked as a decorator in New York for several years.

The medal recently awarded Mr. d'Ascenzo was designed by John R. Sinnock, chief medalist of the United States Mint, whose design was chosen after thirty-six artists had submitted designs for the proposed medal in a competition last spring.

A. F. A.  
TRAVELING  
EXHIBITIONS

In January, 36 bookings for the Traveling Exhibitions were made by Museums, Colleges and Universities, Chambers of Commerce, Public Libraries, Architectural Societies, Women's Clubs, Fairs, etc., and there are already 35 engagements on the February schedule, at time of going to press—with others pending. These bookings cover a wide area; for example, in February the Exhibitions will travel in twenty different states and will go to places as far apart as New England, Florida, North Dakota and Texas!

Sometimes requests come from little-known communities—where perhaps a new art society has been formed—for more information about the Traveling Exhibitions and the chances of securing one when in the vicinity. It is often possible to include such places on the circuits, especially in the case of the minor collections of prints, school art work, etc.

The University of North Dakota at Grand Forks became a Chapter of the Federation in 1921 and, through yearly exhibitions, has been doing much for the development of art in North Dakota. This season the University has planned an interesting program of five or six of our Traveling Exhibitions—comprising American Costume Silks; Embroideries lent by the Needle and Bobbin Club of New York; Facsimile Reproductions of Drawings by Dutch and Flemish Masters in the Art Museum at Hamburg; Drawings and Sketches by Claude Bragdon for Walter Hampden's Dramatic Productions, and the 1928 Water Color Rotary selected from the annual combined exhibition of the New York Water Color Club and the American Water Color Society. The exhibits are all hung in the fine, large, well-lighted dining hall of the University Commons. In 1925 the Art Department held its first Annual Summer Exhibition of Paintings, and these exhibitions are now a regular feature during Commencement week and for



BURNHAM'S CORNERS

J. ELIOT ENNEKING

part of the Summer School Session. They prove of great inspiration and help to the students, as well as to the people of the community.

This year arrangements are to be made, if possible, to send one or more of the collections booked for the University of North Dakota to several teachers' colleges in the state which are eager to have the exhibitions while in the western territory.

East Liverpool, Ohio ("The pottery center of America"), has for several seasons held a series of exhibitions arranged by the Chamber of Commerce. The city has no art gallery, which is, of course, a great handicap, but in spite of this drawback the Chamber of Commerce has staged the exhibitions very attractively in one of the leading mercantile establishments. Most of the exhibits are displayed in the windows,

while others are shown in cases in the interior of the store. Easels are often used to help make an effective display. Special attention is given to the lighting effects and to the proper background for the pictures. Eight exhibitions were sent to this Chamber of Commerce by the Federation last season comprising prints, etchings, laces, architectural photographs, water colors and oils. Through the medium of the "Official Bulletin" of the Chamber of Commerce the membership is informed of the various exhibitions, and at different times special notices are also sent to members. The local newspaper gives excellent publicity to each exhibition. The entire project is highly educational in form, with the single purpose of stimulating interest in the beautiful and developing a taste in art.

The opening exhibition of the season at



the Columbia (S. C.) Art Association was one sent there by The American Federation of Arts comprising portraits by Wayman Adams (N. A.), whose name ranks among our leading portrait painters. The seven large-size portraits are all of eminent men—Hamlin Garland, Robert Underwood Johnson, William Ritschel, John Noble, John McLure Hamilton, Sidney Dickinson and Oliver Saylor—and the exhibition was considered one of the finest groups of portraits ever shown in Columbia. This collection went on to Shreveport for display during January, and later it is to be shown at the University of Arkansas in Fayetteville and in other cities in that part of the country.

Recent sales from the Traveling Exhibitions have been most encouraging. When the collection of Water Colors by Modern East Indian Artists was at the Art Gallery of Toronto some one from the States purchased five of the pictures, including one of "Omar Khayyam" by Chowdhury, whose painting entitled "Curiosity" was previously purchased when this exhibition was at the Toledo Museum. A painting of "Early Morning in April" by Harry G. Berman was purchased at Lehigh University, Bethlehem, Pa.; one of Harry L. Hoffman's pictures "The Black Angel Fish," in his one-man exhibition was sold at the Memorial Art Gallery at Rochester; a picture by William P. Silva entitled "Springtime by the River" has just been acquired by the Woman's Department Club of Shreveport, La.; twelve reproductions of the Facsimile Drawings of Old Masters have been recently ordered, as well as a number of Wood Block Prints by Elizabeth Keith of London, one or more of her prints having been purchased at each place thus far on the circuit.

The holiday season was marked by the awards of prizes in the various local art exhibitions. On January first, honors were awarded to eighteen exhibits in the Thirteenth Annual Thumb-Box Exhibition of small pictures, sculpture and handicraft sponsored by the St. Louis Art League. The jurors were O. E. Berninghaus, F. Humphrey Woolrych and Martin Kaiser. Six first prizes of \$50 each and six second prizes of \$25 each were allotted for the best and second best collective

showings in the different divisions of the collection and six purchase prizes were distributed for individual works.

The exhibition comprised three hundred examples of work and was installed in the new downtown galleries of the St. Louis Art League which are open to the public from 9 a. m. to 5 p. m. daily except Sundays.

The St. Louis Artists' Guild's annual competitive exhibition awarded prizes for work selected by a special out-of-town jury composed of Charles W. Hawthorne, Ross Moffett and Russell A. Plimpton. The Artists' Guild prize of \$300 for the best work of art in the exhibition was given to Dorothy Ferguson for her oil painting "Goin' Home." The Chamber of Commerce prize of \$350 was won by E. Oscar Thalinger for "The Gravel Plant," a painting of an industrial subject in St. Louis. The Wm. K. Bixby landscape prize of \$100 was awarded to Jessie Beard Richly, and the Charles W. Rice prize of \$50 for the best painting of the Ozarks was given to C. K. Gleeson. Sheila Burlingame was the winner of the \$100 prize for figure painting and Charles W. Quest the \$50 prize for figure, given by Mrs. George Warren Brown. Gisella Loeffler won the Letticia Parker Williams prize of \$100 for decoration. William V. Schevill was awarded the Edward Mallinckrodt prize of \$100 for his portrait of Robert S. Brookings. Valentine Vogel won the Claude Monet Memorial Medal given by the Two-by-Four Society for the most meritorious painting in the exhibition for her "Still Life." Honorable mentions were given to Cornelia Maury, Eugene Barth and Tom R. Blow. This exhibition created much attention, and a number of paintings were sold.

The Friends of Local Art announced their fourteenth purchase from the Annual Competitive Exhibition. The pictures selected by this organization, formed in 1919 by Mr. Percy Werner, are intended for display in the St. Louis public schools. The selection is made with the approval of the supervisor of drawing in the public schools, and the paintings are presented to the Art Department of the Board of Education for its use. "Goin' Home" by Dorothy Ferguson, the winner of the St. Louis Artists' Guild prize, was the painting chosen. Other artists whose work has been selected are Kathryn

ST. LOUIS  
NOTES

E. Cherry, Charles Galt, O. E. Berninghaus, C. K. Gleeson, Mildred Bailey Carpenter, Gisella Loeffler, Tom P. Barnett, Edmund H. Wuerpel, Augusta Finkelnburg, and Tomasko Milovich. The purpose of the gifts is to make the children of the city better acquainted with the achievements of their artists.

The Print Lovers of St. Louis held their first annual exhibition at the City Art Museum in January.

M. P.

AT THE  
AMERICAN  
ACADEMY IN  
ROME

A recent news letter from the American Academy in Rome contained the following items with regard to the activities of the School of Fine Arts:

"Homer Pfeiffer (first year Fellow in Architecture) has been spending some time in Tunis, with a view to finding a subject for presentation at Timgad. Dunbar Beck (first year Fellow in Painting) has elected to make a scale model of the vaulting over the altar in the lower church of San Francesco di Assisi with its Giotto decorations, and has lately been in Tunis with Pfeiffer. The first year Fellow in Sculpture, George Snowden, has several sketches already well under way and has also spent several days at Naples recently studying Pompeian bronzes in the museum there. Michael Rapuano (first year Fellow in Landscape Architecture) is at work upon measurements of the Villa d'Este at Tivoli. Alexander Steinert (first year Fellow in Music) is engaged in composition of a trio for piano, violin and violoncello.

"For the older Fellows in the Fine Arts perhaps the most interesting event to record is the visit of the third year Fellow in Architecture, George Fraser, to the excavations at Leptis Magna in Tripoli. Mr. Fraser left for Leptis Magna late in October for the purpose of obtaining measurements and data for making an architectural restoration of the Roman baths recently excavated there. His experience was unique. While there he had the good fortune to be able to live with the Italians directing the excavations, who aided him materially in obtaining the data necessary for his reconstruction. He is now back in Rome and already at work upon what will be the first architectural

restoration yet made of these recent excavations.

"Another interesting development in the School of Fine Arts is the recent revival of a pleasant custom on the part of the Fellows in Painting of leaving at the Academy small portraits of the Fellows of their period of residence. The custom was instituted some fifteen years ago, but was then only short-lived. Now it seems well on the way to revival, with the prospect of developing into a lasting Academy tradition. Each Fellow in Painting, under this plan, undertakes to do the portraits of the Fellows contemporary with him. For the past Fellows who have long since left the Academy, Professor Fairbanks has already been active in obtaining similar portraits, with the result that the past few months has seen the collection grow from five portraits to twenty-one."

BOSTON  
HAPPENINGS

The Department of Instruction of the Museum of Fine Arts, Boston, took advantage of the opportunities

offered by the holiday season to call attention to various interpretations of the Christmas story in paintings, prints, and tapestries in the Museum's collections. Groups from church schools and other organizations were especially invited and a regular lecturer was provided to explain the objects to the visitors. Informal Thursday morning gallery talks for subscribers were begun in January. A wide range of subjects will be discussed at these weekly meetings, and will be illustrated by objects in the Museum. It is planned to make these informal talks a regular feature of the Museum program. Further work of the Museum was emphasized by the recent installation in the Museum of an Old Kingdom sarcophagus excavated in Egypt by the Harvard University-Museum of Fine Arts Expedition under the direction of Prof. George A. Reisner. This very fine early sarcophagus is from the Royal Cemetery at Giza, where Professor Reisner and the Expedition are working, and is inscribed with the name of Meresankh; she was the aunt of Meresankh II whose tomb was unearthed this summer. Among the exhibitions in various departments of the Museum is a recently arranged one of engravings by Jean Duvet. There are nineteen prints shown, nine of which are from the Apoca-



LARKSPUR, PEONIES AND CANTERBURY BELLS

LAURA HILLS

LATELY ACQUIRED BY THE MUSEUM OF FINE ARTS, BOSTON

lypse series, the greatest work from the hand of this first French engraver.

During recent weeks, the Boston galleries have shown a constantly changing panorama of exhibitions. Mrs. Adelaide Cole Chase, daughter of the artist, J. Foxcroft Cole, had an exhibition at the Guild of Boston Artists in December. A characteristic dignity and elegance pervades all Mrs. Cole's work whether it be portraiture, flower, or still-life subjects. Portraits of Mrs. Brooks Stevens, Jr., Mrs. Henry Lyman, Mrs. Samuel Cabot, Henry Sayles, and Chilton Cabot were shown with others.

Artists, local and otherwise, were repre-

sented in a large exhibition of portraits and figure studies at the Boston Art Club. The list of names was of considerable length and included, among others, Abram Poole, Speicher, Carroll, Boardman Robinson, Johansen, Moffatt. M. Alfred Jonniaux, a distinguished artist of London and Paris, visited Boston early in December. A number of portraits of local people made abroad were shown at the Women's City Club during his visit. A quite different type of portraiture was shown by Nancy Dyer, daughter of Anthony H. Dyer, well-known Providence artist, in her vivacious exhibition at the R. C. Vose Galleries. Although she sketches



vividly many peasant types of Europe, she finds most spontaneous expression in her studies of Bretons. With economy of detail and an occasional dash of strong color, she achieves entertaining and convincing effects.

The large exhibition of eighty-six canvases by Dr. Denman W. Ross at the Fogg Art Museum introduced the scholar again as artist, in a series of versatile and stimulating studies. At Harvard University a series of talks has been given in recent weeks by Dr. Adolph Goldschmitt, Professor of History of Art at the University of Berlin, and visiting lecturer to the Germanic Museum at Harvard. He discussed Germanic, Carolingian, Romanesque, Gothic, and Baroque architecture.

Modern etchings by Cezanne, Davies, Derain, Gauguin, Laurencin, Matisse, Pach, Picasso and others made a popular exhibition at Doll and Richards during January, while prints of a more conservative turn by Bone, McBey, Whistler, Haden, Rembrandt and others were at Vose Galleries. Laura Coombs Hills' pastels at the Copley Gallery equalled, and in some instances surpassed, her achievements of past years. From this group the Museum of Fine Arts recently purchased "Dahlias," a flower study in a pewter vase against a gold brocade hanging, a companion piece to "Larkspur, Peonies and Canterbury Bells" acquired earlier in the year.

Original drawings by Bertram Grosvenor Goodhue, bequeathed to the Architectural Department of Massachusetts Institute of Technology by the artist, were shown in the Rogers Building, Boston, during the early days of January. Miss Gertrude Peet exhibited hand-wrought jewelry at the Society of Arts and Crafts in December, and Mr. Charles J. Connick and Orin Skinner had medallions of stained glass on view at 10½ Beacon Street.

Among other interesting exhibitors have been: Mrs. S. Gilchrist Sykes and Donald B. Barton in premier showings at the Casson Galleries, Sears Gallagher with a noteworthy group of Charles River studies in water colors, Frank Vining Smith, Theophile Schneider, Charles M. Cox, Jean J. Haffner, J. Olaf Olson, Dwight Blaney, Heinrich Pfeiffer, Frank A. Brown, and C. Scott White.

The Boston Society of Arts and Crafts

will show a selected exhibition of the work of its members in the gallery of the Friends of the Arts and Crafts of Palm Beach, Florida, from February 20 to March 3. The collection will comprise silver, jewelry, wood-carving, pottery, stained glass, needlework, and other examples of the arts and crafts.

A. W. K.

An interesting experiment LONDON NOTES in mural decoration has been made this winter in the National Gallery of British Art at Milbank (at the suggestion, as I understand, originally of Sir Joseph Duveen, who has done so much to help this collection in recent years), in the decorations of the Refreshment Room by a young Slade student, Mr. Rex Whistler. The idea was to give an opening for our younger painters, and a committee was formed under the Director of the Gallery, and a sum of £500 guaranteed. This gave £400 to the artist and £100 for materials; not a large sum, but the result, when I attended the opening a week ago, was original and satisfactory. We had the added attraction of hearing Mr. Bernard Shaw deliver himself of his views upon art matters, which were quite as original as the decorations. The subject of these wall paintings is "The Pursuit of Rare Meats," and in this pursuit, worthy of Brillat-Savarin himself, the hunting party, despising the modest chop and half of bitter so dear to the middle class and even to some students of Art herself—sally forth from a palace, hunting truffles, spearing sturgeon, and such like. Strange adventures are waiting them in their ride across Peru, through China (which seems, however, then to have been quiescent); and so home again. One of the party, on what is now called "a push-bike," is not unnaturally alarmed at finding an unicorn crossing his path in the midst of a "Claude-like park." The whole spirit of the treatment is "rococo"; but actually the color is cool and pleasing; and humans, when feeding, surely require something cheerful, and not too instructive. The paintings are in oil color mixed with wax and turpentine, and, I am informed, can be washed without danger.

On this point an interesting letter has recently appeared in *The Times* from Mr.

A. P. Laurie of Edinburgh, whose opinion is of value, in which he suggests that upon an ordinary plastered wall, its surface prepared with a good priming of zinc white ground in oil, the artist can paint, with oil colors of wax thinned with turps, with no impasto, the aim being that the thin washes of color get their light from the white background, thus following the old genuine fresco technique. There are various oil and wax preparations, or he may use oil tubes with a medium of turps and beeswax; and when the whole surface is dry a thin varnish of beeswax in turps should be applied and left to dry. I have not yet tried this method, so cannot guarantee its success, but it offers delightful possibilities.

Going back ten centuries of our island story, two primitive English wall paintings were in the Painted Chamber of Westminster, which have lately been reconstructed by Professor Tristram, and are now placed on the staircase of the House of Commons. They illustrate the legend of the King and the Beggar, the King being a traditional portrait of Edward the Confessor.

Last summer I mentioned in these notes Dod Procter's painting in the Royal Academy, as one of the marked successes of that exhibition. This artist and her husband, Ernest Procter, are now exhibiting at the Leicester Galleries, and I must say that my impression of last summer has been more than confirmed. This applies most directly to Ernest Procter, who comes before us very strongly here. After the war these two artists went out to Rangoon, where they had to decorate the Kokine Palace, and had Indian, Burmese and Chinese craftsmen to direct and control, dealing often with large surfaces to decorate. This experience no doubt had its influence upon their art, and especially upon that of Ernest Procter. He has been well described as "by nature a decorator, with a craving for large flat spaces, upon which to project his visionary beings moving in a measured rhythm." We find this rhythm of form in his remarkable "The Day's End," two recumbent female figures, masterly in composition and in drawing. But the man has vision, imagination; and we find this even more than in his "Three Graces," in his remarkable "Young Witches at Play in a Night Sky," to my mind one of the finest of his creations. If

he is a visionary, Dod Procter is a realist. She finds herself in this actual world; but she seems to see it more as a sculptor than painter. Her figures dwell in a cool, quiet scheme of greys; but within this she can search out and revel in the most subtle beauties of form, or give us, as in "The Mirror," a vigorous and personal rendering of young girlhood.

S. B.

THE INTERNATIONAL CONGRESS AT PRAGUE  
Announcement has already been made in this magazine of the Sixth International Congress on Art Education to be held in Prague during the coming summer (July 30 to August 5 inclusive), and of the exhibition which will be shown in connection therewith. This Congress is an international convention of members and delegates from representative countries. The sessions will consist of special addresses, section round-table discussions, and delegate conferences. The international exhibition of school art which is to be held at the same time will consist chiefly of art education exhibits in drawing, design and industrial art.

America has been represented at each of the conferences held so far, and in Dresden in 1912 our attendance amounted to several hundred. To those only, it is believed, who have attended one of these meetings, can the pleasures and benefits be manifest. Exhibits, entertainments, addresses, side trips and new friendships are some of the delights to be experienced.

#### *Program*

The patron of the Congress is the President of Czecho-slovak Republic, while the presiding officer will be the Minister of Public Instruction of that country.

The conferences will be divided into several sections and will be conducted in the three languages, French, English and German, according to the statute of the previous congresses. The purpose of this Congress is to present as the corollary to the previous five meetings the results achieved in different countries, educational methods and schemes, advances in new directions; and to draw together specialists from all over the world, giving them opportunity to demonstrate their experiences.

The program for the Sixth International Congress was developed by an International Committee composed of representatives from Switzerland, France, England, Germany, Czechoslovakia, and the United States, based upon suggestions submitted to the International Federation officers. The committee met last September at Pilsen and later at Prague, where the grounds were studied with a view to the possibilities of housing both convention and exhibits at the same place. This has now been successfully accomplished, the old exhibition grounds, charmingly situated among beautiful surroundings, having all the appearance of a very large private garden and park.

Among the subjects to be discussed are the following: Design as source of inspiration in handicraft (1) in general education; elementary and secondary, (2) in special instruction; technical and professional, whether scientific or artistic. Professional training of teachers in view of the coordination between design and handicraft. Color: Its importance in school and life; methods of teaching color. Unification of nomenclature.

In addition to these main topics conferences will be held or papers presented on such subjects as: The importance of art in civilization; New methods of developing the sense of space; Spontaneous expression of movement; Capacity of children for form and color due to ethnographical variations as observed in different countries; Appreciation of beauty by children; results of psychological research and tests; Is it advantageous to provide at school special attraction for exceptionally gifted children? To what extent may modern tendencies be made to serve art teaching?

#### *Membership*

The "International Federation for Drawing, Art Education and Art Applied to Industry," in its first bulletin on the Congress recently received, extends an invitation to membership in the International Federation and participation in this program to all associations of artists, teachers of drawing, handwork and art education; to institutions and schools, whether professional, technical, public or private; to all artists and professors, teachers, directors, officials of corporations and educational institutions; and to editors

of special papers and all friends interested in this branch of education.

The fees for members from the United States have been fixed as follows: For delegates, \$5.00; for participating members, \$3.00; and for associate members, \$2.00. These fees cover, for delegates and participating members, a card of admission to the exhibition and all other functions of the Congress; traveler's visa; free admission to galleries and museums; electric tram car and railway reductions; free admission to the exhibition at Brno; bulletins and other Congress publications. Associate members will be entitled to all of the privileges but the last named. All of the fees will include bulletins issued by the United States Committee.

#### *The Exhibition*

The committee responsible for the American Exhibition has in mind the selection of work which shall give a true cross-section of all the activities taking place in the schools of this country. The elementary and advanced grades, professional and non-professional work will be represented, but the space available will severely curtail the number of works that can be shown to advantage.

The exhibition will be limited to about 1,000 mounts of regulation size, together with a number of portfolios and small works in the round. The collection will be divided into groups comprising, first, Children's Work, particularly from centers that produce work showing definite racial characteristics, but any creative work of a stimulating and progressive type will be admitted. Second, Drawing—line and tone; Painting—still life, landscape, figure; Graphic Arts—wood and linoleum cuts, lithographs, etchings; Lettering—manuscript work, advertising, etc.; and Design—textile, metalwork, furniture, etc., Costume design and interior decoration. Third, Craft work in Pottery, Metal, Textiles, Printing, etc., of moderate dimension. Fourth, Portfolios of drawings which will give an adequate survey of the course of study in any particular branch of art education for which a school may be distinguished. Fifth, Charts composed of photographic outlines of courses of study accompanied by explanatory printed matter.



United States participating memberships have already been received on the basis of a total \$3 fee. The committee is not desirous of increasing this fee but hopes to raise additional funds, necessary to defray its expenses, by other means. It hopes, however, that every member will try to aid the work by making contributions, soliciting funds or suggesting names of persons whose interest in art and art education would make practicable special requests by the committee.

Fees accompanied by applications for membership should be sent to Frederick M. Wilder, Treasurer, Massachusetts School of Art, Boston, Mass., not later than April 20, if foreign literature is to be received.

The Carnegie Corporation of New York has recently set aside a fund for the continuation, during 1928-29, of scholarship grants in behalf of prospective college teachers in the fine arts. The sum available is sufficient to provide for a limited number of reappointments and about twenty new appointments.

The purpose of these grants is to enable students in the fine arts to pursue graduate study under the direction of American universities either in residence or abroad, in preparation for the teaching of graphic and plastic arts in colleges and universities as contrasted with teaching opportunities in museums, professional schools, etc. The desire of the Corporation is to attract talented young men and women to the teaching profession rather than to recognize merit and accomplishment on the part of those who are already members of the profession.

The stipend ranges from \$1,200 for the first-year graduate students to \$2,000 in certain cases for advanced work abroad; but in this, as in other matters, the practice of the committee varies to meet the requirements of the individual student.

Applications for these scholarship grants should be filed with the Corporation prior to February 15, 1928. A final selection will be made on or before March 30, and applicants will be notified as soon as possible thereafter.

Further information concerning these grants may be had by addressing the Car-

negie Corporation Advisory Committee on Scholarship Grants, 522 Fifth Avenue, New York, N. Y.

## ITEMS

The Eastern Arts Association will hold its Nineteenth Annual Convention in Hartford, Connecticut, April 18 to 21. As usual, an important feature of this meeting will be the annual exhibition shown in connection therewith, which will be set forth in the State Armory and will include, in addition to the usual educational exhibits, three other types of work; namely, art-in-trade-and-industry exhibits, commercial exhibits, and the professional work of members of the Eastern Arts Association and art and craft clubs from the New England, Eastern and Atlantic States.

The lately established Association for Artists of Palm Beach, Florida, will set forth in its galleries during the month of February a number of noteworthy exhibitions, including Decorative Paintings by Florence Gotthold, Lucile Howard, Emma Fordyce MacRae and M. Elizabeth Price; a collection of etchings from the Print Club of Philadelphia; oil paintings by George Hill; water colors by Hilda Belcher and wax portrait medallions by Ethel Frances Mundy.

During the first two weeks of March the Association will show an exhibition of forty paintings selected from the Ninth Annual Exhibition of the Ten Philadelphia Painters now on view at the Art Club of Philadelphia.

The Association of Fine Arts of Larchmont, New York, has lately become a chapter of the American Federation of Arts. This organization was established last May by Miss Hazel Coral Ladd, with the purpose of bringing together the young people of the community with artistic talent, who by their sympathetic understanding of each other's abilities would be mutually benefited. Among the requirements laid down for members during the summer was that each should produce an original work of art for presentation at the September meeting. The response to this request surpassed all expectations. The work submitted at the end of the summer consisted of six oil paintings, a number of water color and pencil sketches; short stories, poems, and articles on art.

## BOOK REVIEWS

ILLUSTRATIONS TO YOUNG'S "NIGHT THOUGHTS," done in water color by William Blake. Thirty pages, five reproduced in color and twenty-five in monotone, from the original water colors in the library of William Augustus White, with an introductory essay by Geoffrey Keynes. Printed for the Fogg Museum of Art in Cambridge, Mass., by the Press at Harvard College, where copies may be had; and also sold in Great Britain by the Oxford University Press at Amen House in London. Limited edition. Price, \$35.00.

The illustrations included in this portfolio were made in 1796 and were done by Blake to illustrate Young's "Night Thoughts." The artist mounted the leaves of the first edition of the "Night Thoughts" on large sheets of Whatman paper and, on the broad margin thus provided, painted a series of imaginative designs. Although these designs are said to lack the power of Blake's last work, they show eminently "the inventiveness and the original imagination which were to characterize all of his expression," and thus are considered of the greatest value to the student. The originals were among the great treasures in the library of the well-known collector and Blake student, the late William Augustus White, and these facsimile reproductions were made with Mr. White's permission. He had, in fact, a deciding voice in the selection of the drawings and approved before his death some of the finished work. The original prints are destined for the British Museum but were exhibited in December at the Fogg Museum. In a prefatory note Chester N. Greenough tells of Mr. White's collecting and pays high tribute to him as a collector. The introductory essay is by Geoffrey Keynes, who is perhaps the most distinguished Blake scholar, and tells how the works were produced and of their significance. The letter press and the illustrative reproductions are as fine as they should be for such subject, in fact so fine that they are in themselves works of art, and the illustrations may rightly claim the title of facsimile. So closely do they approximate the originals and of such great value are they to the student, that the Detroit Institute of Arts makes in a recent Bulletin appreciative acknowledgment of the gift of one of these portfolios. Blake was undoubtedly a unique personality—one who did not merely possess genius but was

possessed of it—a poet, an artist, "a man of unbalanced power living in a world peopled by his own passionate imagination," of whom it is said that when he took brush or gravure he "became drunk with intellectual vision." The illustrations for these "Night Thoughts" give indication of this kind of intellectual drunkenness on the part of the artist, for they manifest his imaginative power and his original genius.

THE RUINED ABBEYS OF GREAT BRITAIN by Ralph Adams Cram. Marshall Jones Company, Boston, publishers. Regular edition, \$5.00; Limited edition, \$15.00.

For many years this work has been out of print. The present edition has been made from an entirely new set of plates with revisions in the text and with many different photographs and drawings. So long as the ruined abbeys stand, Mr. Cram's delightful descriptions of them with personal impressions of a pilgrimage made some years ago will be read and read again with pleasure. There is nothing more delightful than to see works of art in company with an artist, one who is sensitive to beauty and who has a background of knowledge. Such is the opportunity which the republication of this volume affords.

CEZANNE, by Julius Meier-Graefe. Translated into English by J. Hobroyd-Reece. Charles Scribner's Sons, New York, publishers. Price, \$22.50.

CEZANNE, A Study of His Development, by Roger Fry. The Macmillan Company, New York, publishers. Price, \$3.50.

It is interesting to have two publications on Cezanne simultaneously issued. A glance at the difference in price will undoubtedly in part explain the superiority of the illustrations in the former to those in the latter. Both books follow to an extent the same style—an introductory essay, numerous illustrative plates.

Cezanne is, of course, the great hero of the modernists—the little or great god at the feet of whom those of the modernist school are respectfully seated. Mr. Fry claims that Cezanne has come to us not directly but through intermediaries, such, for instance, as Van Gogh, and it is necessary to "depolarize" his works to remove "the scales

of vague and distorted memories" and to stand face to face with the artist himself to really know him. This is the object of Mr. Fry's essay, but he admits in his conclusion that the only way to really comprehend the significance of Cezanne's paintings is to study them at first hand. This is true of all artists, but particularly true, Mr. Fry claims, of Cezanne, for "in the last resort we cannot in the least explain why the smallest product of his hand arouses the impression of being a revelation of the highest importance, or what exactly it is that gives it its grave authority." There may be some who fail to recognize such high importance or grave authority in Cezanne's paintings, but few have made as comprehensive a study of them at first hand as has this author.

Julius Meier-Graefe, the author of the more elaborate work, is one of those apparently who has approached Cezanne through Van Gogh; at least he himself first became known to a wide English public by his life of this painter. He has since published several works on Cezanne, and the present edition, as its translator tells us, may claim in some sort to be the author's final word on this subject. Cezanne presents, according to Meier-Graefe's view, one of the most complex problems of our generation—a problem which he himself does not attempt to solve. But it is his conviction that Cezanne has made the vital expression of our age. Meier-Graefe sketches the life of Cezanne and treats of the influences which dominated his art. He quotes a remark of Cezanne's which he says stands written, as it were, above his life—a remark which is illuminating as indicative of the spirit of all modern art. It is as follows: "Art which is not based upon excitement is not art." Cezanne's work as illustrated in this monumental volume gives evidence of the fact that it was produced under excitement, and presumably by one who was seeking truth. Meier-Graefe says: "The tragi-comedy of our age filled the antechamber of this lonely painter with a noisy crowd. They discovered the bare square millimetres on his canvas and they glued posters upon them; cubism. The skilful adepts did not discover the discreet smile in his self-portrait." The significance of this "discreet smile" he leaves to the imagination of his readers.

THE GREAT PAINTERS IN RELATION TO THE EUROPEAN TRADITION, by Edith R. Abbot. Harcourt, Brace and Company, New York, publishers. Price, \$5.00.

Miss Abbot has traveled extensively and has made intensive study of the art of which she writes. She is too wise to repeat old tales or to treat of the works of artists categorically. The quotation from Tagore at the very beginning of this book gives a key to her purpose and style. It is as follows: "Law is the first step towards freedom, and beauty is the complete liberation which stands on the pedestal of law. Beauty harmonizes in itself the limit and the beyond, the law and the liberty. The singer is translating his song into singing, his joy into forms, and the hearer has to translate back the singing into original joy; then the communion between the singer and the hearer is complete." So Miss Abbot has translated into words the beauty of painting—paintings as produced by the great masters of the past and in some instances of today, and in so doing she has opened the doors of understanding and paths of pleasure to countless persons. Her text is accompanied by approximately 300 well-chosen illustrations.

LATER GREEK SCULPTURE and Its Influence on East and West, by A. W. Lawrence. Harcourt, Brace and Company, New York, publishers. Price, \$7.50.

The author of this book is the younger brother of Col. T. E. Lawrence, the famous author of "Revolt in the Desert." He is Sometime Craven Fellow in the University of Oxford, student of the British School of Archaeology at Athens and of the British School at Rome, and we are reminded that his more famous brother began his adventures in Arabia as an archaeologist. He tells us in his Preface that although sculpture of the transition from Greek to Roman times reached a high level, and that although it possesses unusual historical value from its influence in subsequent centuries throughout Asia as well as within the Roman Empire, yet few scholars could trace the lines of its development, and adds that little material has been printed in regard thereto except such as has been addressed especially to archaeologists. It is the hope that the present book may serve both ordinary



readers and specialists, for the author claims to have cleared the text of controversy and provided an Appendix to absorb dull matter. It is a delightful book—a book for both specialists and laymen. There are 112 illustrative plates, and almost no work is mentioned in the text that is not illustrated.

**THE ART OF STILL-LIFE PAINTING**, by Herbert Furst. Charles Scribner's Sons, publishers. Price, \$8.00.

This is the latest publication in the Universal Art Series, edited by Frederick Marriott, to which such admirable works as Harold Speed's "Oil Painting," C. Lewis Hind's "Landscape Painting" and Walter Bayes, "The Art of Decorative Painting," belong. Because of the renewed interest in the painting of flowers and still life, this book is particularly timely, and as it deals with the most modern expressions in this field as well as classical examples it keeps in tact the thread which binds all art together and helps to establish in the mind of the student a certain continuity between the old and the new.

**PAOLO VERONESE, His Career and Work**, by Percy H. Osmond. The Macmillan Company, New York, publishers.

Paolo Veronese was not only one of the great painters of the Renaissance in Italy but of all time—one whose works are more keenly appreciated today than they were fifty years ago and yet are less well known than they should be. Here we have a sympathetically written and appreciative volume on his life and works—a catalogue of works by or attributed to Veronese and a series of very excellent reproductions including his famous "Wedding Feast at Cana," his beautiful fresco ceilings, San Sebastiano, and his "Marriage of St. Catherine" as well as certain portraits superbly characteristic. So long as tradition has a message for us will the works of Paolo Veronese be found worthy of study and admiration.

**ENGLISH MONUMENTAL SCULPTURE SINCE THE RENAISSANCE**, by Katharine A. Esdaile. The Macmillan Company, New York, publishers.

The subject of memorials is engrossing, partly because it is instinctive to memorialize

those who are gone, and at present the Great War has given special cause for the erection of memorials. Curiously enough, few of even our great artists have succeeded—eminently succeeded—in this field. The chief value of the present volume will be found in the fact that it is a record of failure and a warning as to what to avoid.

**EARLY FLORENTINE ARCHITECTURE AND DECORATION**, by Edgar W. Anthony. Harvard University Press, Cambridge, Mass., publishers. Price, \$5.00.

This monograph concerns itself chiefly with the Baptistery of Florence and the Church of San Miniato, the most important examples of early mediaeval architecture in Florence. It is the kind of book that the student would like to have with him in the presence of the originals, but which, if carefully read and digested, would make a visit to the Baptistery and the church of increased interest and value. More than half of the book is given up to illustrations, so that it is possible with the well-written descriptive text to visit these beautiful churches in spirit in one's own library. The book is admirably printed and well bound.

**THE PRACTICAL BOOK OF ITALIAN, SPANISH AND PORTUGUESE FURNITURE**, by Harold Donaldson Eberlein and Roger Wearne Ramsdell. Published by J. B. Lippincott Co., New York. Price, \$10.00.

This is the latest of the Lippincott series of Practical Books for the Enrichment of Home Life, and it is as well written, illustrated and printed as the former books of the series, several of which were also contributed by these authors and have been reviewed in previous issues of this magazine. The book is deservedly called "The Practical Book," for it so is arranged in parts, chapters, sections and headings that it can be easily used as a handbook on the subject. This dividing of a text does not make for good casual reading, but it undoubtedly makes for clearness of statement and accessibility of information. The book is also noteworthy as the first book that comparatively treats in one volume the furniture of these three Latin countries which are so closely allied in character. It will undoubtedly prove of real interest and value.

**THE GOLDEN BIRD**, by Katherine Gibson.  
The Macmillan Company, New York, publishers. Price, \$2.50.

Legends of Egypt, Greece, Persia, China, and France have been retold in a whimsical manner, by the author, who is a member of the staff of the Cleveland Museum of Art. This collection of fanciful tales, which is presented primarily as a publication for children, has a twofold value. While serving for the child as a means of obtaining cultural knowledge in a readable form, it at the same time proves to the adult a means of recapturing the romance of childhood. The volume has been beautifully illustrated, with color and black and white, by Edwin G. Summer. The bibliography at the close of the book is of great value to museum workers and others interested in literature for children. Each story is preceded by an introduction which puts the reader in the spirit of the country and time with which the legend deals, an illusion which is created and preserved for each different period and country portrayed.

R. H. P.

**ART AND INSTINCT**, by S. Alexander, F.B.A.  
The Herbert Spencer Lecture Delivered at Oxford, 1927. Published by Oxford University Press, American Branch, New York. Price, 70c.

This beautifully written monograph supports a sound theory which in substance has such exponents as Benedetto Croce. A large proportion of critical thought today holds that art is instinctive rather than premeditated. Prof. Alexander endeavors to identify the specific instinct which produces the art impulse. However, the reader who would follow him in his logical steps must be intellectually on tiptoe. Every word of these 21 pages counts; and the casual reader who naps on occasion will find that the train of thoughts has passed beyond his horizon.

**ENGLAND AND IRELAND**, Twelve Woodcuts by Richard Bennett with a foreword by Zona Gale. No. 8, University of Washington Chapbooks, edited by Glenn Hughes. Price 65 cents.

The woodcut with its vivid contrasts of black and white, its simple, bold masses, its almost heroic strength is increasingly finding favor. Mr. Bennett uses this medium well and never better perhaps than in his six Irish subjects published herein.

Miss Gale in her foreword truly says: "Above all, with the incredibly simple means at his disposal, Mr. Bennett uncovers that which we cannot name—the light within the light—lying within the humblest flow of form."

An early issue of these Chapbooks consisted of "Four and Twenty Block Prints and Four and Twenty Rhymes," old nursery rhymes, illustrated by students in art structure under the direction of Helen Rhodes, Department of Painting, Sculpture and Design, University of Washington.

**FLORENCE: VOL. X. NEW GUIDES TO OLD MASTERS SERIES**, by John C. Van Dyke.  
Published by Charles Scribner's Sons, New York. Price, \$1.50.

All of the commendations in these columns on previous numbers of this excellent series are applicable to the present volume, on the Academy, Uffizi and Pitti Galleries in Florence. Dr. Van Dyke is about as emotionless a critic as one could conceive. He judges each work per se, and applies a starring system whereby one, two and three stars indicate "more than average," "high rank," and "great masterpiece" respectively. There seems to be but one tri-starred work in all of Florence's galleries, Botticelli's "Spring" at the Academy. In all this wealth of paintings by the great Italians, many works which stir other critics to rapture, apparently do not even quicken the pulse of Dr. Van Dyke. Hence, his guide-book leaves a wide margin for the enthusiasm of the tourist or student who uses it.

*The Architectural Forum* for December was devoted exclusively to Museums and Libraries and contained interesting and instructive articles on these subjects by a number of well-known authorities. Illustrations were given, in connection with these articles, not only of the leading art museums of the country but of their floor plans as well.

In the December number of *The Architectural Record* there is to be found an article on "The Modern Museum Plan and Functions" by Richard F. Bach.

An excellent monograph on the work of Andrew O'Connor by Helene Desmaroux has recently been published with numerous illustrations by the Librairie de France, Paris, price 60 francs.

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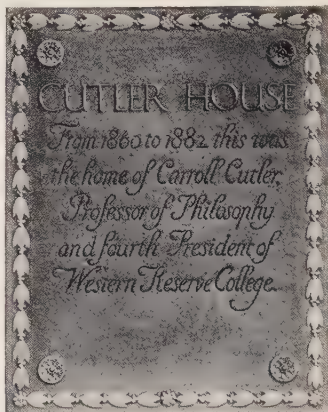
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## IN THE NEW YORK GALLERIES—MARCH

Many interesting exhibitions are scheduled this month to mark the crest of the exhibition season.

The Weyhe Galleries, 794 Lexington Avenue, from the 5th to the 17th, show woodcuts and water colors by Leon Underwood and, from the 19th to the 31st, drawings and lithographs by Wanda Gag.

The Keppel Galleries, 16 East 57th Street, continue until the 18th the exhibition which opened February 23 of etchings and drawings by Kerr Eby, showing some of his most recent plates, such as the one of the "Polo Players" newly finished.

At the Macbeth Galleries, 15 East 57th Street, until the 19th, may be seen small paintings, mainly landscapes, by Franklin L. Schenck. During three weeks of the month the annual "30 by 30" exhibition will be held (thirty paintings by thirty artists). Among the contemporaries of the group will be Hassam, Davis, Chauncey Ryder, Emil Carlsen, Redfield, Jonas Lie, and among the older painters represented will be found Twachtman, Ryder, and Weir. Opening on the 20th and continuing until April 9 will be paintings by Carl Lawless and Haley Lever, and a group of small pastels by Sheldon Pennoyer.

The Knoedler Galleries, 14 East 57th Street, plan an exhibition of all the graphic arts, featuring portraits of distinguished persons. At the time

of going to press the painting exhibition had not yet been decided upon.

The Durand-Ruel Galleries, 12 East 57th Street, will continue until the 3rd the exhibition which opened February 20 of portraits and landscapes by Elizabeth Curtis. From the 5th to the 17th will be shown landscapes, many of Norway, by William H. Singer.

Mrs. Sterner's Gallery, 9 East 57th Street, promises paintings by Goya, an El Greco, a Longhi, and also paintings by Degas and Bellows providing a rare combination.

At the Dudensing Galleries, 5 East 57th Street, there will be an exhibition of paintings—landscapes and still life subjects—by Arnold Blanche, who was one of the four winners of the exhibition competition held by the galleries last summer. Following this there will be a group of pastels by Wilson.

The new Art Circle, 35 West 57th Street, plans to have, from the 1st to the 14th, paintings by Fega Blumberg who held her first single show in the same galleries about two years ago. From the 15th to the 31st Isabella Howland will hold her first one-man show.

The Babcock Galleries, 5 East 57th Street, will show scenes in Nantucket by Henry S. Eddy.

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## CURRENT EXHIBITIONS

*February 28 to March 19—*

Sixteenth Annual Exhibition  
THIRTY PAINTINGS by  
THIRTY ARTISTS

*March 6 to 19—*

Idyllic Landscapes  
by Franklin L. Schenck

*March 20 to April 2—*

Pastels of Spain  
by A. Sheldon Pennoyer

*March 20 to April 9—*

Recent Paintings  
by Carl Lawless

*and*

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by Hayley Lever

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The Reinhardt Galleries, 730 Fifth Avenue continue the large loan exhibition of paintings which opened the 25th of February. Pictures from the XV to the XX Centuries are shown, and the entire range between Holbein and Picasso finds representation in this show.

The Milch Galleries, 108 West 57th Street, will have a special exhibition of sculpture by Heinz Warneke, including models in brass as well as in bronze and stone. The exhibitions which opened February 27 will continue until the 10th; these were of decorative panels and murals—mainly Indian subjects by E. W. Deming and etchings by Will Simmons and Teresa Cerutti-Simmons. At the same time there will be sculpture by Alexander Portnoff. A large exhibition of paintings by Twachtman is planned to take place some time during the month.

The Montross Galleries, 26 East 56th Street, continues until the 10th the exhibition which opened February 27 of work by Frank London. From the 12th to the 24th may be seen recent pictures by Charles Burchfield.

From the 5th to the 17th the Rehn Galleries, 693 Fifth Avenue, will hold a general exhibition of work by a group of artists who have not this year held one-man shows. Among the exhibitors are Edward Hopper, Henry McFee, Eugene Spiecher, Leon Kroll, Rockwell Kent. From the 19th to the 31st will be shown recent paintings by Andrew Dasburg.

The Kennedy Galleries, 693 Fifth Avenue, in

addition to the prints regularly on view will have paintings of bird life by Courtney Brandreth.

The Ainslie Galleries, 677 Fifth Avenue, opening on the 15th and continuing until the 31st, will have an exhibition of work by Juan José Segura, portraits and Spanish scenes: bull fights and landscapes.

Paintings by the old Italian and Flemish masters may be seen at the Kleinberger Galleries, 12 East 54th Street.

At the Galleries of P. Jackson Higgs, 11 East 54th Street, an exceptional group of paintings by the old English masters may be seen. The exhibition of canvases by the modern French artist Elisée Maclet, which opened last month, is scheduled to continue on view throughout March. In an upper gallery is shown Thai-Khmer sculpture.

The Wildenstein Galleries, 647 Fifth Avenue, will show pastel portraits by the Comtesse de Noailles. Following this there will be paintings by Gustave Pierre, who exhibits for the first time in America; his work will, therefore, be in the nature of an interesting discovery for many here, though it has already received considerable comment abroad.

The Galleries of Howard Young, 634 Fifth Avenue, will have a general exhibition of paintings by old and modern masters. The one-man show scheduled for the month will be that of paintings—western subjects—by Frank Tenney Johnson.

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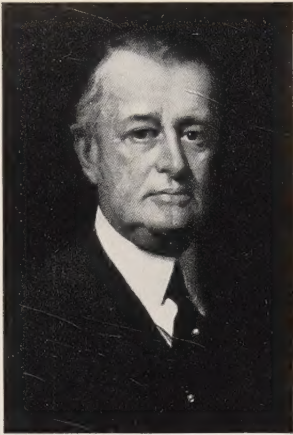
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## GRAND CENTRAL ART GALLERIES

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The Grand Central Galleries, 15 Vanderbilt Avenue, will continue to show until the 3rd drawings by Sargent. From the 6th to the 17th may be seen recent paintings by Mary Gray; interiors and flower subjects. At the same time will be shown recent paintings by Karl Anderson. From the 10th to the 24th a novel exhibition entitled "Beautiful Women" will be held under the auspices of the Spence Alumnae. Old and modern masters will be included. The William Baxter Closson Memorial Exhibition will take place from the 13th to the 24th. At the same time may be seen garden sculpture by Grace Helen Talbot. From the 20th to the 31st will be shown recent paintings by Julius Rolshoven. From the 20th to the 31st there will be exhibited impressions of Spain by George Elmer Browne. From the 27th to April 7 paintings by Joseph Pushman will be on view and recent portraits by Sydney E. Dickinson.

The Downtown Gallery, 113 West 13th Street, have paintings and drawings by Marguerite Zorach, new lithographs by Ernest Fiene, and the latter part of the month paintings and drawings by Samuel Halpert.

An exhibition of sculpture by members of the Whitney Studio Club will be on view throughout the month at the galleries of the club, 10 West 8th Street.

The New York League for the Hard of Hearing, in their galleries at 126 East 59th Street, will hold an exhibition of paintings by Frances Taylor, who is poet as well as painter.

At the Kraushaar Galleries, 580 Fifth Avenue, the exhibition, which opened February 23 will continue until the 8th, of water colors by William Zorach and sculptures which include some wood panels and works in stone and bronze. From the 10th to the 24th landscapes and figure paintings by Marjorie Phillips (Mrs. Duncan Phillips) may be seen. On the 28th an exhibition will open of recent paintings by Glackens; these will remain on view until April 9.

At the Art Center, 65 East 56th Street, in the Opportunity Gallery, there will be shown water colors selected by Demuth. Elsewhere in the building from the 5th to the 17th may be seen paintings by George Traver. Paintings by Dorothy Dick will be shown from the 1st to the 17th. Walter Rhodes, at the same time, will show water colors and black and whites. From the 19th to the 31st there will be an exhibition of historical costumes. From the 22nd to the 31st the Garden Club holds an exhibition including models for balconies, flower hangings, etc.

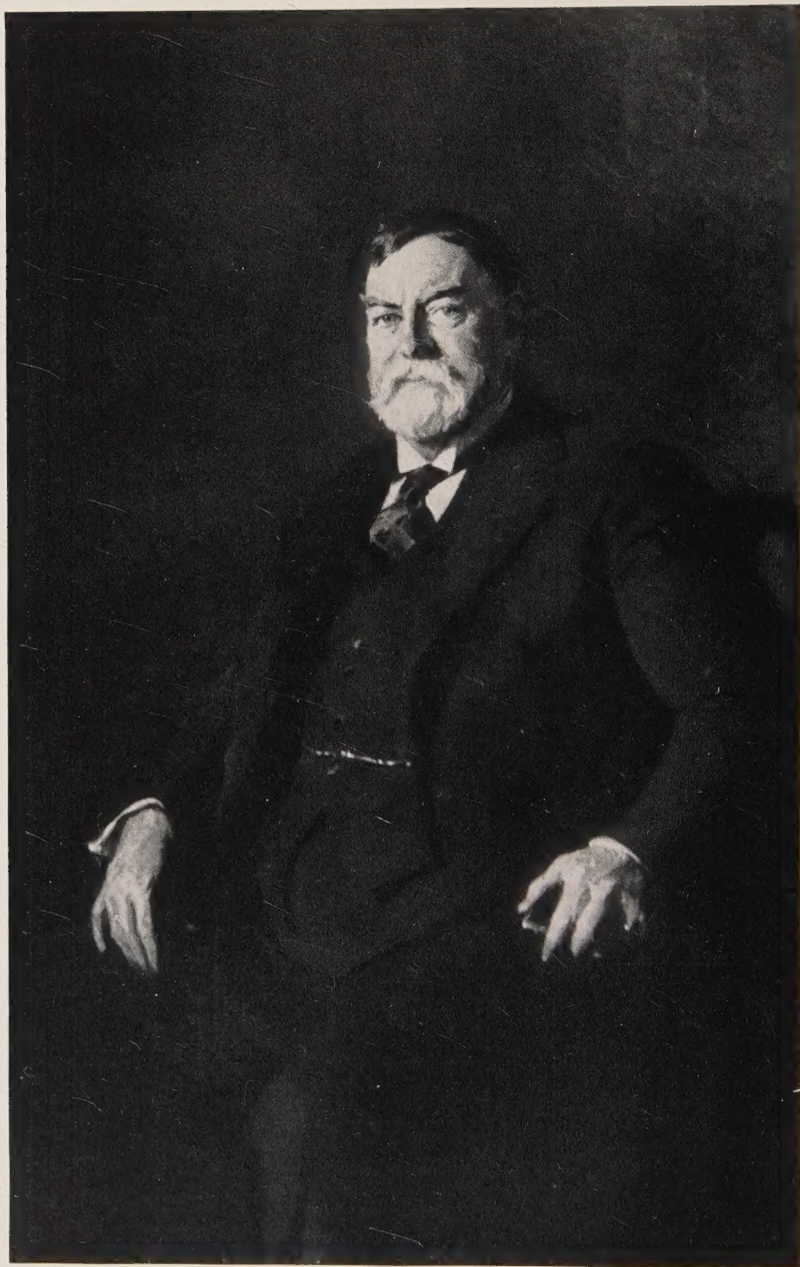
The Spring Exhibition of the National Academy of Design, 215 West 57th Street, opens the 21st and closes April 8.

At the Metropolitan Museum of Art the exhibition of Spanish Paintings from El Greco to Goya will continue throughout the month. The Museum is also showing this month an exhibition of water colors by William Blake (illustrations to Young's Night Thoughts); a collection of Toiles de Jouy; and Woodcuts in Chiaroscuro and color.

Please mention AMERICAN MAGAZINE OF ART when writing to the Grand Central Art Galleries







PORTRAIT OF  
LEONOR FRESNEL LOREE

BY  
ERNEST L. IPSEN  
123RD ANNUAL EXHIBITION  
PENNSYLVANIA ACADEMY OF THE FINE ARTS